

BRITISH STARS SPECIAL • BACKSTAGE IN LONDON

**HIT**

CDC 00045

**PARADER**

\$1.25 MAY 1980

**TWO TONE ROCK  
EUROBEAT BANDS**

**THE CLASH**  
ROCK'S LAST HOPE

**POLICE REPORT**

**BOOMTOWN RATS**  
A QUESTION OF HONESTY

**FLEETWOOD MAC**  
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
# HIT PARADER



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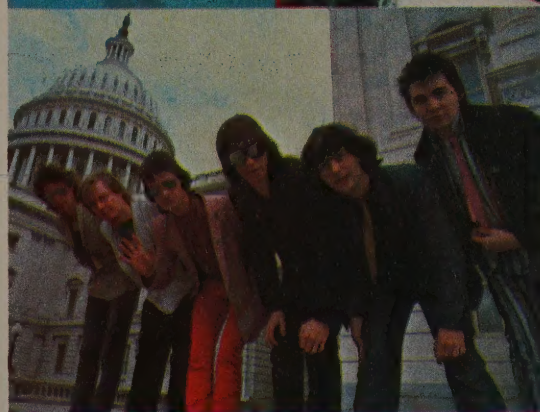
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# HIT PARADER EUROBEAT SPECIAL

In this Hit Parader the current British — European rock scene is examined through on-location coverage by two of our editors, Deane Zimmerman and Richard Robinson. As you read this issue, you'll discover that there are as many differences as similarities between American rock and the European version. At this crucial time in the development of rock music it is of great interest that rock is taking new and novel directions. We hope this special issue will help to spread understanding in this country of what is happening with modern music across the Atlantic. □

## DATELINE: LONDON

### New Wave Takes The Pressure

Sheila Rock

The Lyceum Ballroom dates from another time when its location on The Strand in London was more elegant and its audiences and entertainments more civilized. Tonight the Lyceum is jammed with three thousand mod rockers who ignore the ballroom's deep velvet and dark wood furnishing to rivet their attention on the band pounding away onstage.

The band, called The Selecter, is singing about being on the dole, and rather wistfully observing the pressure is too much for them. The sound is ska-reggae-rock, the band is multi-national, interracial, male-female. Some are in suits in ties, some wear hats, one looks like Bob Marley, another like Desmond Decker. In all they are playing rock dance music, punched up with lyrics that mean something to the audience.

Out on the floor the crowds mull, dance, jump, sip beer, light cigarettes. The difference between rockers here and in the U.S. is striking. *No one* has long hair. Many wear jackets and ties or dresses. Everyone looks like they just had a bath. A few have shaved heads and wear fedoras. These kids are onto something that is post-punk, post-new-wave, totally beyond the comprehension of shaggy 60's clones snorting their approval of Ted Nugent or Z. Z. Top. The kids at the Lyceum have nothing to do with two years ago, let alone ten or fifteen.

Out in the streets the London these kids live in makes them more understandable. Times are tougher, more economically depressed, more brutal than they are in the U.S. Growing up in 1980, the past is a fairy-tale that's hard to believe. These kids relate to the present, not to the future;

(continued on page 57)



They sing about being on the dole...

# BEAT...EUROBEAT...EUROBEAT...



# ELO GLOW WITH SAME OLD SONG

"We don't really do anything new on-stage that people never heard before, but that's on purpose too," Electric Light Orchestra's Bev Bevan said recently.

He continued: "From talking to people, the majority of fans really want to hear the things that they're familiar with. Over the years now we've built up so many songs that people are familiar with, that it's hard to know which ones to keep in and which ones to throw out.

"We don't really like to play for more than an hour and forty-five minutes. I think that's about the right length for a show. We can only just about fit in the songs that people want to hear, so there's no room for new stuff anyway." □



"We don't really like to play for more than an hour and forty-five minutes."

## MODERN RECORDING TECHNIQUES MAKE MODERN SOUNDS

It's not a hard and fast rule that the more time a musician spends in the studio recording an album, the worse the album will be. Some artists, like Bruce Springsteen, produce magnificent albums despite months in the studio. But many artists, and you know who they are, tend to destroy themselves and their energy by staying too long in the studio. And often the more successful an artist is, the more likely the artist will waste hours in the studio sterilizing the sound in an effort to make it better than last time.

All this wasting of money, time, and energy has been ignored by new wave bands, especially British new wave bands.

The basic truth is that new wave bands don't have enough money to sit around the studio ordering up beers and such. And record companies can no longer be conned into lavishing vast budgets on unproven bands. The result has been a wham-bam style of recording that although it may have been forced on new wave bands by circumstance has had many positive benefits.

Although many overproduced bands will disagree, the fact is that a hot rock band can make a better album in three days than an overproduced band can make in three weeks, or three months. At its best rock has a youthful energy, a vitality, often an anger that translates best raw, without the overdubs and 'cleaning up' established bands use to pump artificial life into their albums. Artists like Elvis Costello and Joe Jackson have produced hits without the need for endless hours doing it again in the studio. In the U.S. the Knack hit platinum with a thirteen day recording schedule.

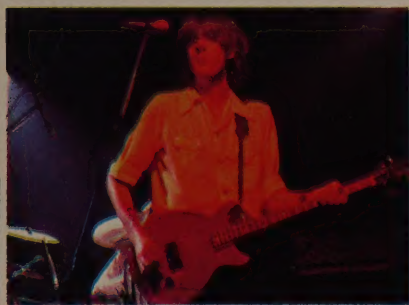
There are benefits to recording at this pace and not looking back. First, the artist spends less money recording (at two dollars a minute) so the artist makes more money if records are sold since record companies make the artist pay the recording costs. Second, the artist is more likely to capture on record whatever it is

that he or she's really got.

What's interesting is that many modern new wave acts understand this completely and even after they've had success with rushed first albums and singles, they continue to hustle along in the studio producing subsequent recording at the same modest costs.

Henry Priestman of the Yachts puts it this way: "For us, if we spent any more time (in the studio) than is necessary, we'd start getting bored and you start getting too finicky about, you know, should that be in there, well, I don't know ... It loses all the rock and roll for me. I mean rock and roll was meant to be just out, down, pretty straight and don't fart around with it. ... We just get bored if we're in there too long."

Nick Lowe, who works with Rockpile and Elvis Costello, agrees that albums should be done quickly. "Two hours to do each track," he says, where most bands will take two days. Records made that way, "capture something a bit fresh that you don't hear on a Linda Ronstadt record or an Eagles record. As good as they are, technically good, they don't excite me. I get excited by a Sam and Dave record or an early Elvis Presley record. I like the records that you get the impression there's an air of desperation to which you can only get if they're recorded quickly." □



Nick Lowe

Pamela Devereux

# EUROBEAT...EUROBEAT...EURO



# UK CHART ACTION

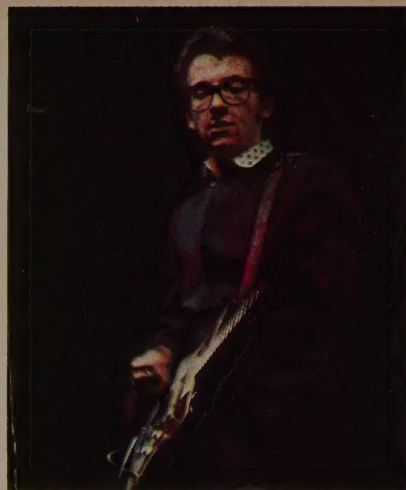
Fifteen years ago The Beatles held the top of the charts throughout England with the Stones, Freddie & The Dreamers, P.J. Proby, and Petula Clark close behind.

Ten years ago Rolf Harris had the best selling record in London with a ditty called "Two Little Boys". On the charts with Rolf were British bands like Blue Mink, The Cuff Links, and Engelbert Humperdinck.

Five years ago Mud, The Wombles, The Goodies, and Status Quo were the British chartmakers topping the British charts.

As much as American artists like Donna Summer, Michael Jackson, Blondie, and Dr. Hook are selling records on the current British rock charts, the truth is that modern bands and new wave sounds are pretty much the majority of chart listings among the top forty best sellers.

In contrast to the U.S. top hundred, where new wave is far from making more than a token showing on the charts, the U.K. charts are dominated by the new music and the young fans who buy the records and call the music their own. Among the new wavers racing for the number one spot on current British charts are quite a number of bands who have yet to gain even initial notice among U.S. radio stations and rock fans. Bands like The Tourists ("I Only Want To Be With You"); Madness ("One Step Beyond"); Beat ("Tears Of A Clown"); Matchbox ("Rockabilly Rebel") as well as bands who've attracted notice in the U.S. but aren't topping the charts quite yet like The Clash ("London Calling"); Gary Numan ("Complex"); and the Boomtown Rats ("Diamond Smiles"). □



Elvis Costello



Joe Jackson

## BUY BRITISH: GUITARS AND AMPS

"There's an opulence about the American music business that is staggering. Gear is so much cheaper in the U.S. anyway, that a guitarist can afford to have ten Les Pauls and ten Strats. In England, one will have to do because they are so expensive. That's the way it is. And also in the English nature there is a certain, I wouldn't say meanness, but a shrewdness about wasting money. I like the opulence in America. I find it attractive — I don't really want to get involved in it..."

— Sting

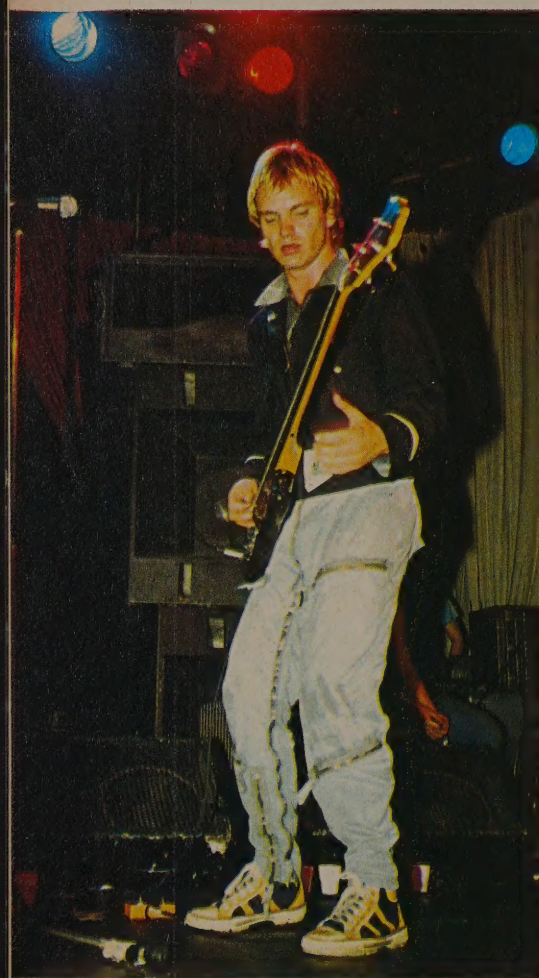
"I think that Marshalls are still pretty well respected in that it's got sort of a ballsy sound. A Marshall and a Les Paul kicks out a certain sound which you'd definitely spot a mile away. I used to use a Marshall but it broke down and I got an H and H. The guitarist used to use a Marshall but happens to be using a Roland now. I don't think it's going away from a Marshall — Marshall's still get a lot of use, they're good, powerful amps. But

it's not quite as uniform now as it used to be. You used to go to see bands and everybody had a Marshall. I expect that the big bands still use them. Led Zeppelin probably has stacks and stacks of Marshalls."

— Henry Priestman of  
The Yachts

List prices for guitars and amps in the music shops along London's Shaftesbury Avenue tend to match U.S. list prices: in London a Fender Telecaster sells from 210 pounds (around \$500), in the U.S. the list is \$520; in London a Les Paul Custom lists for 405 pounds (around \$900), in the U.S. the list is \$899. The difference in cost to the musician is that in the U.S. these lists are made to be discounted. For instance, Manny's music store on New York City's 48th Street music row discounts such guitars in excess of 20%, so the same guitar in New York is one to two hundred dollars cheaper than in London. □

— Ed.



Sting Of The Police

# BEAT...EUROBEAT...EUROBEAT.

6 PHOTOS ON THIS PAGE BY SHEILA ROCK.



# POLICE REPORT



**The Police: from left, Stewart Copeland, Sting, and Andy Summers.**

The success of The Police since their first two hits, "Roxanne" and "Message In A Bottle", has to do with two factors. First, the band itself has created a sound that appeals to easy listening fans as much as it does rock fans. Second, lead singer and bass player Sting is something of a sensation among the twelve year old scream yer heart out set. Sting has appeared in a couple of films, including 'Quadrophenia' which is in release in the U.S., and for many teen fans he's the sexiest thing to come along since Rod Stewart, Paul Stanley, and The Bay City Rollers.

What's so amazing about The Police is that despite all the extras that attend their success, their basic appeal comes from their music and the obvious song-writing talents of Sting and the other band members: drummer Stewart Copeland and guitarist Andy Summers. As London's weekly *New Musical Express* put it, "In many ways, the group of the year."

Sting talks about the making of Police music as follows...

## *Making Police Records*

*Sting:* "We tend to record very cheaply. Our second album cost even less money than the first one. The first one cost six thousand dollars, which by the standards that Fleetwood Mac set — that's pretty phenomenal. We're very angry about people spending a million dollars on an

album, basically because it puts the price of records up, it just adds to the inflationary spiral, and we like to keep things down. You don't have to spend a million dollars to make great music, Elvis Presley didn't."

## *British Bands Spend Less In The Studio*

*Sting:* "I think American music is very, very much in the hands of business suits whereas English music is much more at the grass roots level — there isn't such a

huge industry that's based on the music. There is an industry but it isn't so powerful. The American music industry is an incredibly gigantic force and a lot of bands are swayed by that, a lot of bands are influenced by the whole thing and the whole trip about spending millions of dollars — it might look great on paper but in reality it's a total waste. They could make equally good music for a tenth of that price."

## *English Kids And American Kids*



Shella Rock

"In America they're much more cerebral. They sit and listen to the music, which I appreciate, I enjoy that."



George Dubose

"I think American music is very, very much in the hands of business suits..."

# EUROBEAT...EUROBEAT...EURO





"We tend to record very cheaply."

**Sting:** "I think in England there is a working class, there is a class struggle, whereas in America everyone is in one class — everyone is middle class more or less — unless you're black, I suppose. Also, a difference between English groups and American groups is that in England there's a tradition for bands to play their own material. Even the most amateur group will play its own material — will never play anybody else's. So from the outset they're writing their own things and trying to get their own sound whereas a lot of American bands that we meet are very, very professional, are very, very good musicians but to survive they have to do cover versions and top forty hits and that's the difference. A band will not get a job in England unless it plays its own material and the opposite is true in America. I think that tradition stems back to the Beatles. The Beatles were one of the first groups who wrote their own material. I think American music is great when it's original, but when it's not original then it's not so great."

#### *The Perfect Audience*

**Sting:** "In America they're much more cerebral. They sit and listen to the music, which I appreciate, I enjoy that. In England they're much more demonstrative and they move around more. They dance and they scream and shout and they're more a part of the show. The American audience is more an audience,

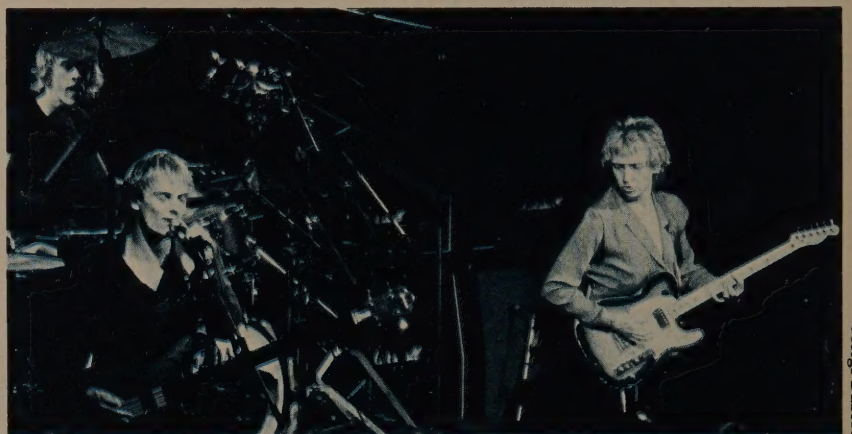
although they're changing slightly with the fashion. I like the American audience, I find them much more musically orientated — their ears are better, where in England it's much more of a sort of occasion that you join in. Maybe it's the social situation in England, the turmoil — we're always on strike and everybody's struggling. It's a big job in England at concerts to keep the audience off the stage, whereas in America the audiences tend to be very well behaved. I appreciate

both types of audiences — if anything a combination of say an American audience with British exuberance is the perfect audience."

#### *Police Success*

**Sting:** "Our success is based on crossover appeal, and that we are not aimed at any particular section of society — we don't aim to play to punks or Hell's Angels or

(continued on page 58)



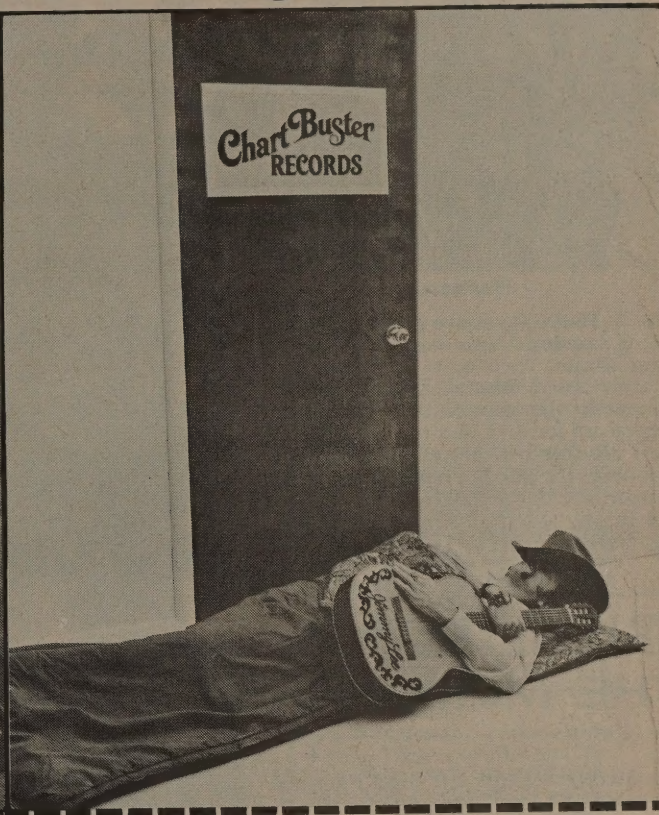
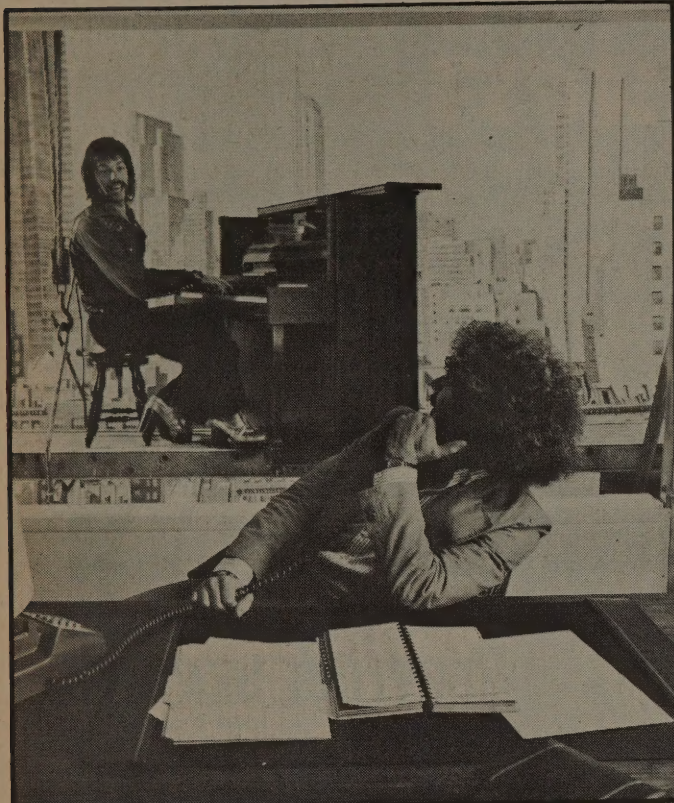
George Dubose

"Our success is based on crossover appeal..."

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## BRITISH BEAT 80: MADNESS



**Madness**

This is Madness whose photo above is doting London these days to sell their latest album. Their latest single, appropriately titled "Madness", is creating interest in the six-man band. Although they record for Stiff Records in England, their albums will be released by Sire Records in the U.S. The band has yet to do a major tour in the U.S., but they did pop over to play at Hurrahs in New York last Thanksgiving. □

## BRITISH BEAT 80: THE MEMBERS

The Members (from left Nigel Bennett, Jean-Marie Carroll, Adrian Lillywhite, Nicky Tesco, Chris Payne) are among the bands who surfaced in the punk explosion of 77 and survived to become an established band in the new wave. They've been at the top of the British charts with a hit single called "The Sound of The Suburbs", and get good notices in the British papers. Like many other new wave bands in London, they've yet to have a big success in the U.S. □



**Left-to-right: Nigel Bennett, JC, Adrian Lillywhite, Nicky Tesco, Chris Payne.**

XTC got their start back in 1976 in their hometown of Swindon. By 1977 they'd moved to London to be part of the punk wave. By 1979 they'd had several modest hits with three albums and a top twenty

single, "Making Plans For Nigel". They've done some shows in the U.S. early this year. From left to right, XTC are Andy Partridge, Colin Moulding, Dave Gregory, and Terry Chambers. □

## BRITISH BEAT 80: XTC MAKE PLANS FOR NIGEL



**The Selecter**

## BRITISH BEAT 80: THE SELECTER

Selecter, the band, started life as a song. The song, "The Selecter", was the flip side of a top ten single, "Gangsters", by a band called The Specials. The song, "The Selecter", was written by Noel Davis who later put together the band. The Selecter, with Charlie Anderson, Charles Bainbridge, Gappa Hendricks, Crommie Amanor, Pauline Black, and Desmond Brown. □

## BRITISH BEAT 80: THE SPECIALS

Formed in Coventry in early 1978, The Specials toured with The Clash that summer and then with the financial backing of a local businessman took over its own management and in early 1979 set up their 2-Tone record label, producing hits for themselves and giving other bands the chance to do it their own way. The Specials are keyboard player Jerry Dammers, bass player Horace Panter, rhythm guitarist Lynval Golding, guitarist Roddy Byers, singers Terry Hall and Neville Staples, and drummer John Bradbury. □



**The Specials**

# BEAT...EUROBEAT...EUROBEAT



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## NEW WAVE ARRIVES

"I always said something would come along and surprise everybody while we were sleeping. I mean we did it in 1968, didn't we?" □

— Robert Plant



"I always said something would come along and surprise everybody..."

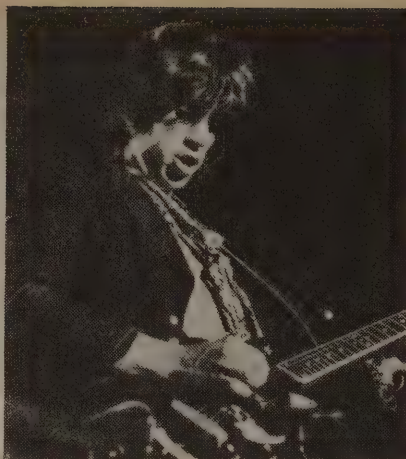
## EGGSACTLY

"Denny and Linda and I enjoyed just turning up and playing when we began the band. I'd like to do that ... just show up and play at places that will have us." □

— Paul McCartney



Denny, Paul, and Linda



"I'm sure Johnny Rotten realized that it was all a set-up..."

## PUNK EPISTLE

"People have compared us and Andrew Oldham to Malcolm McLaren and the Sex Pistols. But it was too obvious to work and it didn't. I'm sure Johnny Rotten realized that it was all a set-up, and went along with it, while the others in the group couldn't think of enough swear words to keep it going! We never did anything consciously to shock people in the days when the Stones were always in the paper. It was only other people who were shocked when we did things that had to be done." □

— Keith Richards

## STAYING IN STYLE

"We've been dressing up, looking weird, since we were in school together. We did this long before we were in a band. That's what really brought us together, the fact that we looked pretty different from everybody else at the time." □

— David Sylvian of Japan

## LONDON IN CONCERT

In many ways television never got a firm brain hold in Britain and Europe. Partly because governments run tv (and radio) in most European countries with the result that there aren't as many channels and most of them go off the air well before midnight. Partly because tv is more expensive, often there's an 18% VAT (value added tax) on the price of the tv set, and in England its against the law to watch tv unless you get a yearly license at the current rate of \$60 a year. (Cheaper if you only watch in black and white).

The result of all this is that people in general aren't stuck at home in front of the telly, never got in the habit. They go out more, to dinner if they can afford it, most certainly to their local pub where they can enjoy the companionship of other humans until 11pm when the

(continued on page 60)



Bob Gruen.

London, circa 1977

# AT...EUROBEAT...EUROBEAT.



# A SHORT HISTORY OF BRITISH BEAT

## Being A Capsule Of Popular Music Among The Natives Of The British Isles.

In the 1950's Elvis Presley was the king of rock 'n' roll on both sides of the Atlantic, no question about it. And for nearly ten years Presley, Bill Haley And The Comets, The Drifters, Ray Charles, Chuck Berry, Eddie Cochran, and other U.S. stars dominated the British charts — for in the 50's rock 'n' roll was pretty much an American import. What there was of local British music centered in the washboard rhythms of skiffle bands and the traditionalism of trad bands. A few stars did emerge, usually knock-offs of U.S. concepts, stars like Cliff Richards, Billy Fury, Adam Faith, and Helen Shapiro. The only really memorable acts to come out of the late 50's and early 60's being Johnny Kidd And The Pirates who hit with 'Shakin' All Over' in 1960; Cliff Richards' backing group, The Shadows featuring guitarist Hank Marvin; and the Tornados, a Shadows knock-off who gave us 'Telstar'.

About 1960 a new beat and a new kind of teenager had arisen, most notably in Liverpool. In 1961 Brian Epstein saw The Beatles for the first time at Liverpool's Cavern Club during the heyday of that city's local club/local band scene. It was there the pop-rock of the mods and rockers was born, producing hits for The Beatles, The Searchers, The Fourmost, Gerry & The Pacemakers, Billy J. Kramer & The Dakotas, The Swinging Blue Jeans, and others.

At about the same time blues maestro Alexis Korner introduced rhythm and blues interpretations with young white



In 1961, Brian Epstein saw The Beatles for the first time



Elton John connected in the '70s

musicians. Korner's bands had line-ups of various stars-to-be including: Charlie Watts, Graham Bond, Jack Bruce, Robert Plant, Ginger Baker, Paul Jones, Eric Burdon, and Long John Baldry. By 1962 John Mayall was also promoting the blues with his Blues Syndicate which featured early appearances by John McVie, Eric Clapton, Peter Green, Aynsley Dunbar, and Mick Fleetwood among others.

In 1962 and 63 London was beginning to become swinging London as mod fashions and new bands with youthful energy poured into the nation's capitol from Liverpool and other cities and towns. In 62 Mick Jagger, Keith Richards, Brian Jones, Dick Taylor, and Ian Stewart formed the Silver Rolling Stones in a Soho pub. At about the same time Eric Burdon joined The Alan Price Combo which became The Animals.

The Beatles hit number one with 'Please Please Me' in 1963 and the times began to change drastically. 63 saw the birth of many new bands, while others, like the Dave Clark Five, had their first hits. In 1964 the Stones had their first hit with 'Not Fade Away'. The Who debuted at the Marquee in London's Soho, and The Kinks had their first hit with 'You Really Got Me'. 64 also saw the appearance of Herman's Hermits, The Hollies, Them, The Troggs, Unit 4 Plus 2, and The Zombies.

Carnaby Street was in full swing, Beatlemania was manic, and rock and pop were busy sorting themselves out from each other by 1965. That year Eric Clapton quit the Yardbirds to be replaced by Jeff Beck who left the next year to be replaced by Jimmy Page. Pirate radio stations like Radio Caroline drove the



The Yardbirds with Jimmy Page



Rod Stewart live

(continued on page 61)

# AT...EUROBEAT...EUROBEAT...



English rocker Ian Gomm had a great time during his first American tour even though his arrival on these shores was, for the most part, an inauspicious event.

Despite the success of his Stiff-Epic debut lp, *Gomm With The Wind*, and charted single, "Hold On," there was none of that Elvis Costello hysteria. Ian came, he played, he got good reviews, and then he went home.

Gomm, a former member of Brinsley Schwarz, now praised for his guitar playing, singing, songwriting, and engineering admits that after the group disbanded times were tough. He had a "terrible time during the whole punk thing" because nobody was interested in what he was doing.

"Before all that punk started there was a thing called the pop rock movement which was a lot of groups playing in pubs in London," he explained. "Then, when the punk stuff started, there were a lot of slightly older guys who were left wondering what they were going to do. Melody was the only thing we kept clinging to. After about two years of punk thrashing away it fizzled out slightly and the British punk groups started making three minute records that actually sounded a bit more pop. That's when pop sort of took off.

"The acceptance of Elvis Costello helped a lot too because, basically, even though it was sort of new wave, it was really pop rock. An extension of pop, that's what we were doing. Trying to keep pop alive."

Like many British musicians (especially Nick Lowe, another former member of Brinsley Schwarz), Gomm has a sense of humor about the music business. "I was in a group with Nick Lowe for five years and a lot of our attitudes are very similar," he said. "It's supposed to all be fun, and now the sort of music the Americans seem to be liking is the fun stuff."

"But I gave up trying to figure all this out years ago. Music all seems to go around in a big circle. It's like the English have a go, then the Americans have a go, then we have another, then you do. My record collection is all American, and the American guys seem to collect English records. When The Beatles started, they did all American stuff, and then they evolved into their own thing."

"Since I've been touring in America, I've realized what a very poor country England is now, and it's hard to get going. Perhaps that's what makes the British groups different; because of this struggle."

**"...perhaps one of the secrets of the success of British artists is that we tend to go in there and just get on with the job. Not too much posing."**

# IAN GOMM HOLDS ON

"If you imagine the amount of groups who are in Britain, and the size of the country and the limitation of gigs ... well, I'm sure it's hard in America as well, but there really are more places to play."

Gomm feels that there are differences between English and American groups even in the recording studio. "We don't want to muck around in there too much. After all, there are other things to do," he laughed.

"We are geared toward getting in there and out again. Some groups spend a longer time than others. But perhaps one of the secrets of the success of British artists is that we tend to go in there and just get on with the job. Not too much posing."

After Brinsley Schwarz disbanded,

Gomm spent a few years in Wales, writing tunes and learning about the technical aspects of recording. He learned enough, he says, to realize it wasn't for him.

"The group did most things ourselves but we never came to grips with the actual recording so I decided to get involved. The more I learned about it, the more I learned I wasn't a producer," he laughed. "But I was learning about the recording process. Then I met my producer, Martin Rushent, and he's so good. I'm learning from him now."

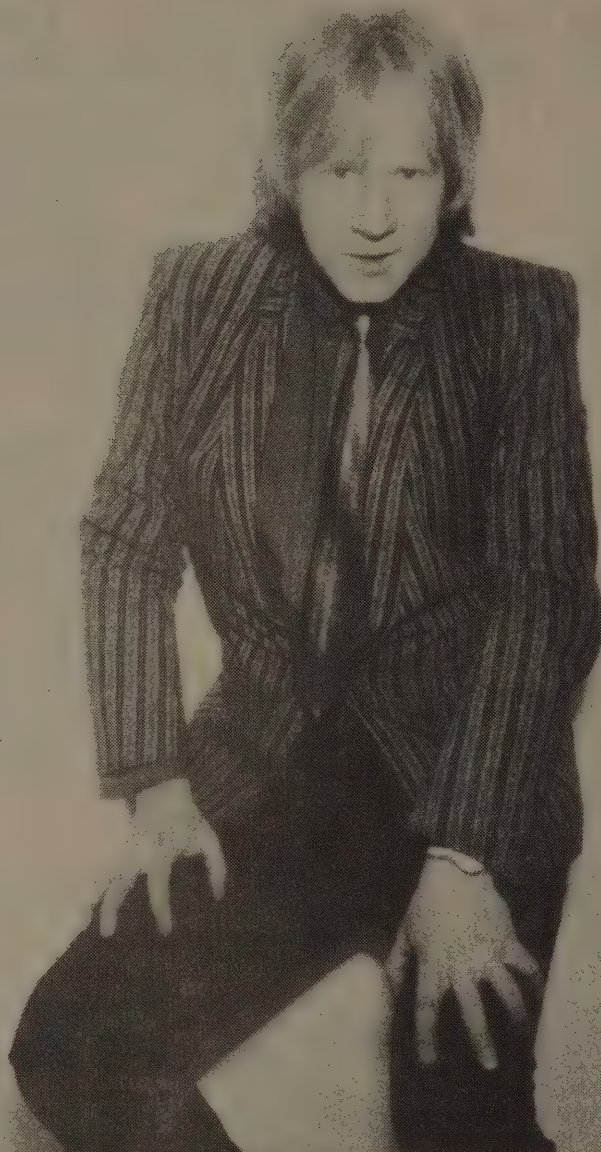
"The important thing is that once you've learned about the recording process it's like learning a new language. I can associate with my producer far better now. We get on with things, there's hardly any time wasted because we know just

what we're aiming for all the time."

Although the success of the album and tour have made Gomm more confident about writing and performing, he says he doesn't have any plans to produce, because "nobody's asked me to."

"I've worked on a few things, but I'm quite happy as it is. Really what I think I'm trying to help do is to keep pop music alive. Rock and roll pop. And it's a whole backlash against the twelve minute guitar solo, isn't it? That's where the whole extravaganza comes from. First groups had the twelve minute guitar solo, then they started the lights, and the effects and the whole thing has taken over."

"Yes, we're getting back to short fun pieces! And especially in the energy crisis, everybody needs cheering up a bit." □





# THE YACHTS' LIVERPOOL ROCK



**"I wouldn't say that we're punk, but we did come over with the new wave and that's still quite fresh here."**

How does it feel to be a new band, to come to the U.S. from Liverpool, England, and to have a hit?

For The Yachts — who have scored heavily with "Yachting Types" and who did a solid five week tour just their second time in this country, it feels pretty good. Yachts' keyboard player Henry Priestman went even further:

"It feels amazing," he said, the last time the band had finished up playing some of New York City's bigger clubs. "Things are looking really good for us over here. It's great to be somewhere where everyone knows the album is being played a lot. In Britain, the airplay is restricted, the playlists are made up by sixty year old people on walking sticks who don't know much about rock and roll.

"But over here, it's great. We're being played on lots of radio stations."

Why is it that so many English groups have to come here to make it and some of our bands — like Blondie, or The Cramps — have to go to England to get noticed?

"I think it's because in England, they're desperately trying to find something new, or different," says Henry, "all the new bands get written up in the press and the reporters want to be the first people to find out about a band. Then, after six months, or even after they've put out their first album, they get bored with them and start slagging them off. On occasion we get slagged off in England because they're used to us now. In America it's all still a bit new.

"The punk thing never really caught on here, did it?," he said. "So this whole new wave thing is still new. I wouldn't say that we're punk, but we did come over with the new wave and that's still quite fresh here."

According to Priestman, there really isn't anything new happening in England right now. "It's second-hand," he said.

"There are bands appealing to the young, punk sort of audience but to me, that's sort of two years old. They put out good singles but I wouldn't want to buy an album..."

"Frankly, the whole club scene in London has gone a bit stale at the moment. In 1977 it was really quite exciting over there, but now I'm a bit bored. The press is sort of backbiting, and I haven't enjoyed a concert for... oh, I can't think. It's all gone a bit stagnant."

The Yachts definitely feel an affinity with other British artists like Elvis Costello, Ian Gomm, and Nick Lowe. "Elvis

was the first person we played with," said Priestman. "We supported him and through that we got our first record, our first single, out. But we're not all friendly, or hang out together, because we live in Liverpool and the music scene's in London. In America that would be nothing, it's only two hundred miles away and you do that to go to work. But over there it's a major thing."

(The other Yachts — Bob Bellis, Martin Watson, and Martin Dempsey — are also all based in Liverpool.)

"We may be looking for a house in London, because we play there quite a lot, but I do like being in Liverpool. I love Liverpool, there's a lot of character there. I wasn't born there but I've lived there for the last six years."

The conversation turns to the music and Priestman laughs when he's asked if his 'driving rinky-dink organ' is The Yachts' musical signature, as stated in the biographical material supplied by their record company.

"People ask us if it was a definite thing to become a keyboard based band, but it wasn't," he said. "We just happened to buy a keyboard. I got a Farfisa for forty quid and started to use it and since nobody else was using a Farfisa at the time people began to associate us with being a keyboard based band. I wouldn't say it particularly is. As for the rinky-dink bit, I don't know."

The first time The Yachts were in New York City they spent a mere nine days in the studio recording their debut album with producer Richard Gottehrer, which left plenty of time for sightseeing. "I love New York," said Henry, "I feel quite at home here.

"The last time we were here we had a car so we were able to go everywhere and it was great. I fell in love with the Empire State Building — just amazing.

"I'm really looking forward to seeing America. I want to see the whole country. I'd like to go down south and then see the wild west type places where they have those mountains.

"Being brought up on television and rock and roll, you know, being in the U.S. is just like 'Starsky and Hutch' all the time." □



**The Yachts are, from left: Bob Bellis, Martin Dempsey, Henry Priestman, and Martin Watson.**



# THE SUN ALSO RISES FOR THE B-52's

On Location In Japan  
With Photographer  
Bob Gruen

In England the Queen gives you a medal, or at least a hand shake, for being a rock star. After all, rock is a big export business, capable of bringing in millions of dollars each year from all those far-away places where they listen to Led Zep albums. Here in the U.S., rock is also a big export item, although the government is more likely to give our rock stars a frisk at the airport than a medal.

New wave bands like the B-52's, Talking Heads, and Blondie are big export items these days, although they have yet to out distance Coca Cola.



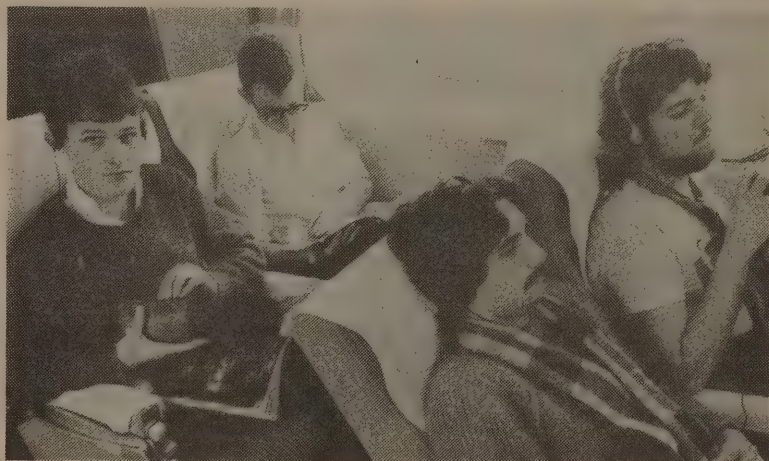
Japanese 52 fans are thrilled with their chance to meet the real Cindy Wilson and Kate Pierson during a reception in Kyoto before the show.



Could that be B-52 vocalist Fred Schneider sans moustache who's traded in his walkie talkie for a camera to snap the sights?



Moustache and shades in place, Fred explains the meaning of it all to the Japanese press.



Ricky tunes in an interplanetary transmission while Keith catches up on his reading.



Out for a stroll, the 52's cast an occidental eye on the Orient.





The band assembles for a group photo and makes it obvious why rock and roll is a top export item.



Cindy and Kate relax during a train journey across Japan from one sold out concert to another.



B-52 vocalist Kate Pierson studies the layout at Kyoto in Japan during the band's recent visit there.



At another press conference, the band does a fair imitation of "What's My Line?"

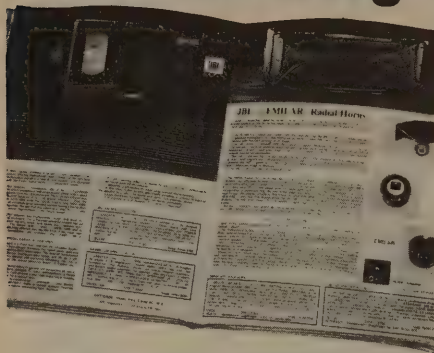


Resting is allowed between trains as the band heads for the next date.

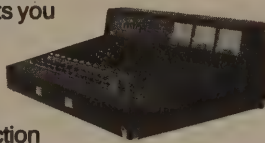


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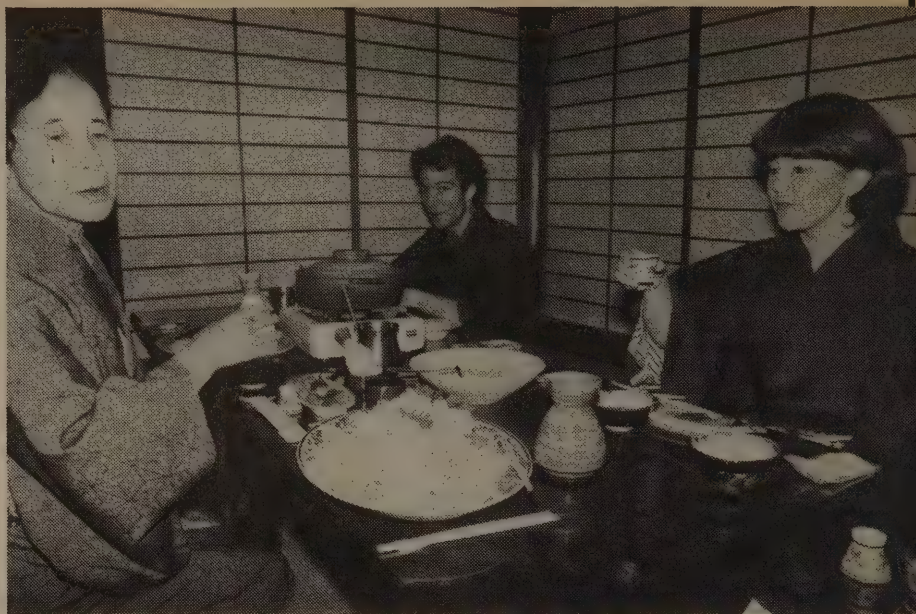
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Wonder if this brings back memories to Fred and Cindy for back in 1976 the 52's formed at a friend's house after drinks at an Oriental restaurant in Athens, Georgia.

## ROCK ACTION



### CAPTION

Seems like only the day before yesterday that Shaun Cassidy was the skinny little kid brother of David Cassidy. In those far-off days, David was the rockstar in the family. Times changed of course, and David faded while Shaun became a sensation. But now that may all be behind Shaun who obviously knows he can't be a teen heart throb forever. In the photo Shaun poses with his Mrs., the former Ann Pennington after their marriage ceremony at the Cassidy home in LA where, after a two year courtship, they were married by Minister Robert Sikking of Unity by the Sea church.



# SPINADDICT • SPINADDICT • SPINADDICT

by  
**JAMES SPINA**

I got interviewed by my grammar school newspaper this month. They asked me if I liked The Knack. A friend of mine told me that his eleven year old daughter wants an Elvis Costello album. David Bowie listened to Cliff Richard when David was a wee tike in England. As I write this Cliff's "We Don't Talk Anymore" is heading for the top spot in American radio. The Police are outselling Rod Stewart. No one has bothered to give me a record as a gift for years but I'm hoping someone buys me the new Public Image 'tin-boxed' release. A spiritual book store on 5th Ave. is selling Eno's "Music For Airports". Twelve readers sent letters of encouragement regarding my Ted Nugent interview. Aerosmith sound as good in 1980 as they did in 1971. Marianne Faithful is more alive than Blondie, Souxie or The Slits. I just gave away a ton of new Jazz albums heaped in disco sludge. My band broke up and I'm not on great terms with two good friends because of that split. I'm building a home recording studio. My brother is buying a Flying V and my Mom just called to tell me there is a Jimi Hendrix Christmas album waiting in the mail for me at their house. What does all of this have to do with Spinaddict? Nothing and everything. The Stones said that it was ONLY rock and roll and I once agreed with them. We were wrong. This music is everything. It does mean something beyond the number of platinum records Fleetwood Mac can chalk up. Rock is the only thing that has never lied to me. Whenever any part of it got stale something or someone or some sound always comes along to re-excite me and make me re-think my role and its roll.

So what? This is the order these records came in this month. Draw your own conclusions.



**LITTLE FEAT**

**LITTLE FEAT "DOWN ON THE FARM"** (WARNERS) This is definitely their last breath and considering their formidable

past, this one goes down as little more than a whimper. Sorry, Lowell, but the message was in these grooves.

**CLIFF RICHARD "WE DON'T TALK ANYMORE"** (EMI) The title song is my favorite record on the radio and it isn't even the best thing on the record. This guy has a music sensibility that makes Todd's best ditti-riffs seem esoteric. His voice is everything from rock raunchy to roll smooth. He sounds and looks like an eternal teenager and America is finally getting the message that England has been receiving for almost twenty years now.



**CLIFF RICHARD**

**NEIL YOUNG "LIVE RUST"** (WARNER) Team this up with that "Decade" hits package of about two years ago and you have the ultimate Young package. On second thought, in order to get the whole picture you need every single record this American musical genius ever made. Young has outshined all of his late sixties and early seventies contemporaries. He does it by keeping a keen ear tuned into the current music scene, never forgetting the drug burn-outs in his life and always resorting to that whining guitar sound known as "the Neil Young guitar sound". The back cover of this record shows Young wearing a Jimi Hendrix button. I would put Young in that league any day.



**NEIL YOUNG**

**MADNESS "ONE STEP BEYOND"** (STIFF) There is a whole new wave of ska-cum-rock bands that are the rage in Britain at this very moment. Madness is one of them and before I heard the record I was sort of turned off to the whole thing. I mean that when you get right down to it ska is pretty awful stuff. It predates reggae and wallows in a depressive ping pong interplay of two chords and cardboard drum raps. That's ska but it isn't Madness. These guys jump off where Ian Dury jumped on. Lots of cockney sneering. Bouncy r&b backbeats and a touch of big band madness. It has that Jamaican feel that only white boys seem capable of preserving these days. And that sax work is sexy as hell. I think that the British press is trying to pigeon-hole the whole movement (like they did with punk, new wave, powerpop and mod) so that they can dump on it as soon as it catches on. They did it with The Pistols,

The Clash, The Jam and The Knack. It's madness but Madness will make it.



**TOM PETTY**

**TOM PETTY AND THE HEARTBREAKERS "DAMN THE TORPEDOES"** (MCA) Though I like this record better than any of his past efforts, there is still something phony and skimpy about Petty. He rips off other people's sounds shamelessly. He poses like some precious pouting rock star while letting his underrated band make most of the music. This record is getting quite a bit of airplay and I must admit that the songs "Refugee" and "What Are You Doin' In My Life" sound great over the old transistor but it is only a matter of time before I figure out where Petty pulled those riffs from. Check out "Here Comes My Girl" next to "Here Comes The Night" to hear what I mean.



**AEROSMITH**

**AEROSMITH "NIGHT IN THE RUTS"** (CBS) What would have happened if The New York Dolls had been The Boston Dolls? Then what would have happened if those Dolls had been into the Yardbirds instead of the Stones? And what if those dolls had been successful in translating their club scene energy into a larger scale of concert movements? You get the picture. This band is almost ten years old and they still knock me out. Covering The ShangriLas and old Yardbirds on one disc is pure pleasure. Perry is the perfect rock fan turned guitar hero. And Tyler is his perfect foil. It's hard to determine which is more powerfully abrasive, the former's guitar sound or the later's vocals. I sometimes feel that their success robbed them of the credit they deserved for forefronting the street punk wail that often gets traced back directly and solely to the New York Dolls. In any case, "Night In The Ruts" is a right-in-the-guts masterpiece of 70's style rock that can easily slip into this new decade.

**PENETRATION "COMING UP FOR AIR"** (VIRGIN) This is the second record by this now disbanded band. I guess they realized that Gilda Radner did Patti Smith riffs better than them. Now if those Banshees would only get the same message.

**WAYLON "WHAT GOES AROUND COMES AROUND"** (RCA) I cannot believe how awful this man's music has gotten. The raw edge of his voice is gone. As an outlaw he stinks, since all of his cover songs sound bought rather than stolen and



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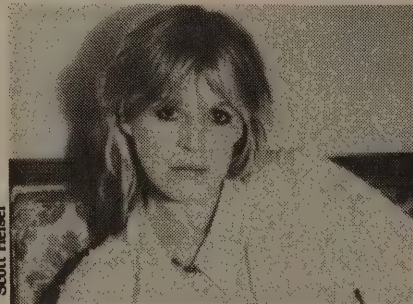
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saved. The band sounds like they just finished gigging for the Perry Como Christmas special. I now own thirty four Waylon Jennings albums. If this had been the first one I ever heard it would also have been the last.



PINK FLOYD

PINK FLOYD "THE WALL" (CBS) God, did this one take a beating in the British press. Their criticism boiled down to the fact that Pink Floyd still sounds like Pink Floyd. What the hell did they want them to do? Change their name to Punk Floyd? Was Sartre supposed to adopt the feel of Kerouac? The music here is every bit as progressive as Eno or Gabriel but the big difference is that Pink Floyd makes money and that is supposed to make them nothing more than record corporation puppets in the eyes of the press. WRONG. This music is at once chilling, childlike, scared, scary, soft, screeching ... stunning. Sure, the premise is an old one ... we are surrounded by walls/trapped/presurized/lobotomized by and saved by technology ... but the fact that the Floyd can take those conditions and make the music in their inimitable style doesn't diminish the result in any way. The music of this double disc moves through a combination of high and low tempos until it becomes a micro-macrocosm of life itself. The sounds function as pure background filler ever ready to blast you with new musical insights should your thoughts become focused. Like all great music it lies waiting for you to make your own discoveries. It never really becomes familiar on every level but it always offers enough comfort to connect. Walls walls with the best of everything this band stood for with Syd Barrett and "Dark Side Of The Moon". It ranks up their with their best soundtracks work and often tops those experiments because this time the band provides the music and the words while you, the listener, provide the visuals.



MARIANNE FAITHFULL

MARIANNE FAITHFULL (ISLAND) Bye-bye Blondie. Bye-bye Mick too, for that matter. This Marianne shares only a slight wailing vocal quiver to the Faithfull of "As Tears Go By" oh so many years ago. The pain that separates that girl from this

woman is staggering. Marianne Faithfull is a bitter-though-better-for-it woman today. This music is drenched in that frustration and rage. Her voice sounds ravaged and her lyrics sound raped. But she has survived and the sounds of "Broken English" wallow in that struggle for survival. Her band can be as sharp as any new wave unit, as jaded as the Stones or as gentle as the foggy lens that preserves the mystery of Marianne's features on the record cover. "Why D'Ya Do It" is both blasphemous and spiritual. Faithfull flings out verbal abuse that first succeeds solely on shock value but slowly evolves into musical revenge. Even John Lennon's "Working Class Hero" takes on a new sneer as interpreted by Marianne. I only hope that this once frail dolly bird can keep her womanhood together enough to maintain this fine new assault on a recording career.

THE SLITS "CUT" (ANTILLES) This record is almost completely inaccessible. The three women on the front look totally repulsive. The vocals and the lyrics constantly fight the sloppy indifference of the beat in the music. The instruments sound cheap and ill played. The lead singer sounds like she is making up lyrics five seconds after she sings them. This is the most current state of affairs in anglo music. I love it.

GONG "TIME IS THE KEY" (ARISTA) Pierre Moerlen is perhaps the finest percussionist in progressive music today. And that doesn't just mean that he drums real good. He uses gongs, vibes, percussive toys, synthesizers, tympanis, drums and Gong (his group in every sense of the word) to develop and deliver soundscapes painted in an endless variety of moods and emotions. I would place him up there with Eno, Cluster, Can, Kraftwerk, Jade Warrior and James Chance as being one of the most exciting musical characters on the progressive scene.

PAT METHENY GROUP "AMERICAN GARAGE" (ECM) I think I own every record this guitarist has made but this is the first time I've ever mentioned him. I have a habit of latching on to certain guitarists without ever truly picking up on their styles. One of Metheny's faults is that he has a tough time limiting himself to one style. This may be due to his being with ECM, a label well known for its eclectic habits. This time out Metheny has decided to rock so he finally gets mentioned in Spinaddict. But what should I say? He still floats around in a blend of sounds and only rarely does he follow thru on the complexities of his well schooled technique. Sometimes I think I keep his records because he doodles around so much and there is nothing I like better than doodling around on a guitar.

BOB WELCH "THE OTHER ONE" (EMI) I also have every record this guy ever made. From the sound of this one it looks like that was a mistake.

ZZ TOP "DEGUELLO" (WARNERS) Ted Nugent and I were in agreement that this is one of America's best rock bands. They have become a tradition of sorts. They rarely surprise, but then again, they never fail to deliver. If Muddy Waters were white and thirtyish he would probably sound like this.





**ZZ TOP**

**KIM FOWLEY** "SNAKE DOCUMENT MASQUERADE" (ANTILLES) Music as foul and phony as can be. This guy loves to take credit for everything. All he deserves is blame and scorn.

**THE BOOMTOWN RATS** "THE FINE ART OF SURFACING" (COL.) This great band just keeps getting better and better musically but the feelings are starting to get a bit slick. Stay raw Bob or you just might turn into everyone else and we all know how much Bob hates everyone else.



**FABULOUS POODLES**

**FABULOUS POODLES** "THINK PINK" (EPIC) My immediate reaction to cast these fellows as new wave Ray Davies but this record has them developing themes to such a detailed degree that they start to ape early 10cc. The violin of Bobby Valentino is the best integrated use of that albatross in rock at the moment. The band employs an outside lyric writer (ala Procol Harum) by the name of Johnny Parsons and I blame this factor for the resulting lack of sincerity and intensity that results in some of the songs. The cover of that Everlies chestnut "Man With Money" scores points but once again makes the puns of Parsons glare like so many pink, sore fingers. Too smart but also too good to discount.

**XTC** "DRUMS AND WIRES" (VIRGIN) I own this little sports car. It is a TVR and I love it and I hate it. When it runs, it runs like hell and when it breaks down, it drives me crazy. None of the parts are easy to find and when you do find them they never fit. It is always on the verge of overheating. It is molded in the tradition of all British sports cars and yet it doesn't look vaguely like anything else on this earth. XTC reminds me of that TVR. Ecstasy at the price of anguish. Quirky yet classic. ONLY rock and roll? Not by a long shot. □

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# RECORD STORES

HMV on Oxford Street is one of London's biggest record shops with its multi-level sales area and huge displays of every imaginable type of recorded music. These days there's no need to elbow your way to the counter, or queue up to buy the latest single. Like many retail stores and restaurants in London, there's nowhere near a capacity consumer crowd laying their money on the counter.

The cost of albums has something to do with it, no doubt. During our spin through HMV we saw albums priced over the twenty dollar mark. The most recent Stevie Wonder lp was tagged at something like sixteen dollars. Albums are a luxury these days, almost out of the price range that makes them at all affordable to young people with no money to throw away. Even those albums that are heavily discounted are expensive — and quite a few of them have from \$2.50 to \$5.00 knocked off the original retail price. Of course the heavy government taxes on records keeps prices inflated, but in general the cost of albums is exceedingly high.

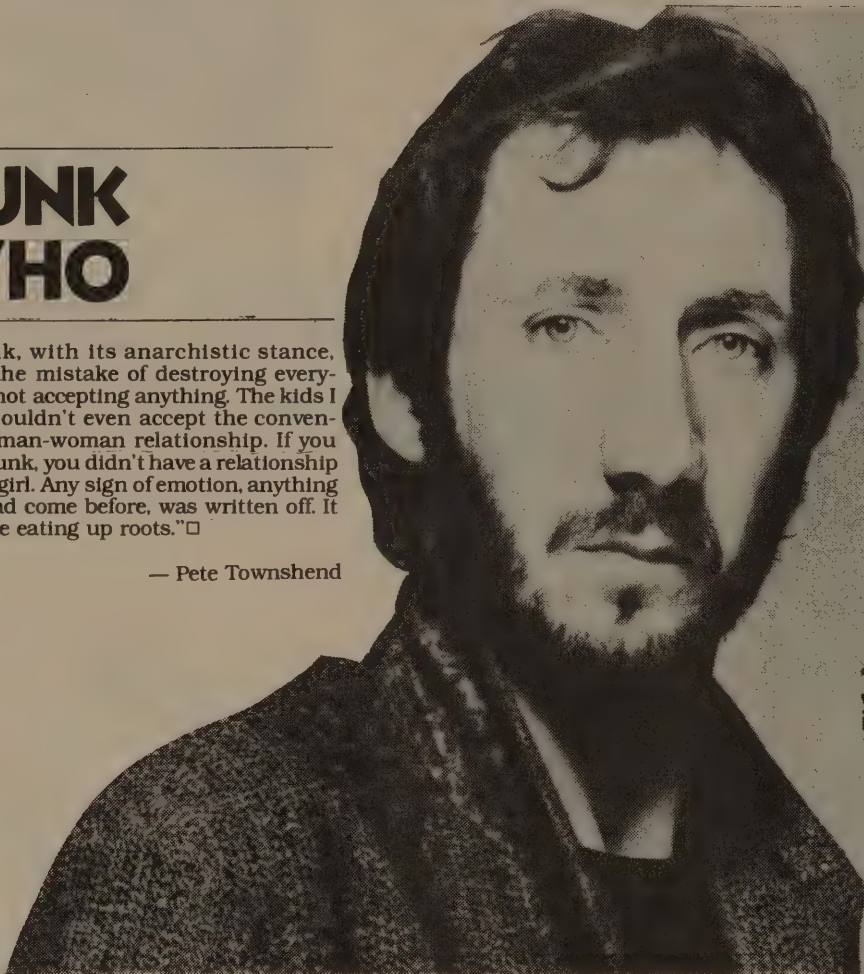
Last year in America, record companies complained that when radio stations debuted new albums by playing them

uninterrupted, the record companies were losing sales because kids were recording cassettes of these broadcasts rather than buying the actual records. As a result, certain radio stations suspended the practice. In England this problem has existed for years, with record companies and music publishers attempting to change the tax laws so that they would benefit from the sales of blank cassettes — their thinking being that blank cassettes are purchased by people who will use them to record music on the radio or their friends' records. So far they've failed in this effort. But with the retail prices of records being what they are, there's no doubt that rock listeners have turned to other media on which to listen to their music.□

# PUNK WHO

"Punk, with its anarchistic stance, made the mistake of destroying everything, not accepting anything. The kids I knew couldn't even accept the conventional man-woman relationship. If you were punk, you didn't have a relationship with a girl. Any sign of emotion, anything that had come before, was written off. It was like eating up roots."□

— Pete Townshend



"If you were punk, you didn't have a relationship with a girl."

# ROCKS' READER'S WEEKLIES

In London there was once a river called Fleet, which was covered over a few centuries ago and renamed Fleet Street. For almost as long as there's been a Fleet Street its notoriety has centered on the dozens of newspapers who maintain offices along it. The British read newspapers like tv and radio had never been invented, which is often difficult to understand for Americans since English libel laws produce journalism that is often

less than comprehensive or coherent.

I remember one incident of such journalism in the late 60's. I was sitting in a London press agent's office when in trouped about four reporters from various daily papers. After a round of drinks, and a refill round of drinks, the press agent gave them the latest news on Mick Jagger. They scribbled in their notebooks, finished their drinks, and asked to use the phones. Conversations with their editors went

# ROBEAT...EUROBEAT...EURO



something like, 'I'm across the street from Jagger's house and I've just spoken to him at his door, and he says ... blah blah blah...' Elbow at the bar journalism at its best.

Where the daily papers vary in their credibility — except for *The Times* which is by far the best newspaper in the English language and far superior to the *New York Times* — the weekly special interest papers are quite lively. There's a weekly paper or two on every subject you can imagine, including 'Budgie Weekly'. In the rock sphere there are several excellent weekly papers, among them *New Musical Express* and *Melody Maker*. While the daily papers like the *Evening Standard* and *Daily Express* do provide some rock coverage, weeklies like *NME* are exhaustive in their reportage of rock doings. Because distribution throughout England is accomplished in a matter of hours (as opposed to weeks here in the U.S.), these weeklies have huge circulations and are quite powerful in swaying public opinion and introducing unknown bands and music. The writing is in-depth, personal, often amusing and generally less serious over-all than such U.S. journals as *Rolling Stone*. □

## FOREIGNER: ANGLOAMERICAN BEAT

Foreigner started their Tour of the 80's back in 1979 with stops taking them around the world and back by April of 1980. At one stop early in the tour, Mick Jones has a chat backstage before the show with Lisanne Falk who was the cover girl for Foreigner's third album, *Head Games*. □



## BRITISH BEAT 80:

### JOE JACKSON AND BAND

Less than a year ago, Joe Jackson arrived in the U.S. and played his heart out on a tour eventually cut short by a sprained ankle and then laryngitis. Less than a year before that Joe Jackson and his band signed a recording contract on the basis of a tape Joe had made, and recorded their first album before the band had ever played before an audience. The JJ band (from left Dave Houghton, Gary Sanford, Jackson, and Graham Maby) does things their own way, including recording albums in a couple of weeks, and not particularly worrying whether their hits, like "Is She Really Going Out With Him?", have made them pop stars or not. □



# BEAT...EUROBEAT...EUROBEA



# NEW AEROSMITH ON THE LINE



Ron Pownall

New Aerosmith lead guitarist is Jimmy Crespo who played with a band called Flame before joining Asmith.



Ron Pownall

Jimmy joins Steven at the mike as the band keeps 'kickin' it out' during their first appearances following the release of their new album.



Ron Pownall

**Aerosmith 80:** Brad Whitford, Tom Whitford, Tom Hamilton, Steven Tyler, Jimmy Crespo, and Joey Kramer. Says Kramer, "The only thing that we have to do in order for us to continue playing is simply to keep it together."

## ROCK ACTION



### CAPTION

It was a wild night at Trax in NYC when a super-jam got started in the wee hours of the morning. A band called Pacific Orchestra were doing their second set when Steve Stills, James Taylor, Alex Taylor, and Kate Taylor joined them onstage for a couple of numbers. Everyone had a great time and the unexpected event sent the fans away with memories of a very special event.

"The media really didn't take us all that seriously in the early days," recalls Steven Tyler of the early 70's when Aerosmith was first formed by Tom Hamilton, Joe Perry, and Tyler. "They sort of just looked at us as just another loud band, but we always knew different. And the kids sensed it too. Those early years were very frustrating, and it took a lot of time before we were recognized."

In fact it wasn't until 1975 that Aerosmith became the super-band headliners that established them as one of the hottest American rock and roll bands. Now the band has a reputation to keep up which they're reinforcing with their latest lp, *Night In The Ruts* and a three month nationwide tour which includes their new line-up without Joe Perry and with guitarist Jimmy Crespo.

Says Tyler of the future of Aerosmith: "As long as we keep kickin' it out, we're gonna stay on the road. It's what we love to do, so why change something you love? We're gonna be around for a long time." □



# FOREIGNER BUST THE SOUND BARRIER



"I just want to keep going forward and maintain an urgency in our music."

"In spite of the fact that we've had tremendous success, the reason I play music is to break new barriers, however big or small they are."

So speaks Mick Jones, lead guitarist and founder of Foreigner who, after four years and three overwhelmingly successful albums, needs no further introduction.

"I just want to keep going forward and maintain an urgency in our music," he continued. "I've seen a lot of bands who've had success fall into a rut where they're just repeating themselves and relying on a formula. If that happened to us I wouldn't be interested in carrying on."

With their latest album, *Head Games*, Jones feels that they've succeeded in tapping the energy flow of the music — so much in fact, that many people were surprised by the power of the album's first side. "There's no letup, as it were, which is unusual for us," he admitted, "but I wanted to cut a side like that so I'm quite pleased. I suppose the second side reflects a little more variation."

For this record, Foreigner enlisted the talents of producer Roy Thomas Baker (Queen, Cars) and while congratulations for its success go to the band, Baker deserves a lot of the credit. "It was inevitable that we'd get together," said Mick. "I wanted Roy to work with us on the first album but he couldn't due to other commitments. He set us up with the people who worked on our first album and has been in contact with us ever since."

"We've always worked with a producer in a different way. Rather than having a producer come in and put his stamp on what we're doing or leading us in a direction, we have that direction pretty well down before we got into the studio. We look to a producer, and especially somebody like Roy, for his opinion and concept of sound."

What is it about Baker that makes him so special?

According to Mick Jones, he has "a great belief in his convictions," but the real magic comes from his knowledge and mastery of the board which he uses in a very constructive way.

"I can imagine that certain people would find him strange, to say the least, at first meeting," said Mick. "I suppose you could call him pretty eccentric in a way, but that's the kind of thing I enjoy. He's very English."

"It worked very well — there was a very good atmosphere in the studio."

Although Mick has done some producing he says he's more comfortable working with an outside producer. "Having somebody there enables me to play an active role in the band without having to be in the control room all the time. That's one of the main reasons we work with a producer. I don't know how it'll work out in the future. We never pre-plan things too far ahead..."

Mick feels that the change in the band's lineup (Rick Wills replaced Ed Gagliardi on bass) was another reason for the album's power. "When we were in the formative stages of preparing this third album we felt that we had to make a

Neal Preston

# EUROBEAT...EUROBEAT...EURO





**EAT...EUROBEAT...EUROBEAT...**



change in the rhythm section in order to go ahead and do what we wanted to do. It was a unique situation, and it was a difficult decision to make but we had to put music first and we felt that for the direction we were going we had to harden up the rhythm section."

When Mick and Rick first met in Paris they were both playing with other bands; Jones played with French rockstar Johnny Halliday and Wills had a band with David Gilmour. They continued the association in this country but as for actually considering joining forces, Mick said "I think we'd forgotten about each other for awhile. It was very coincidental that he happened to be in New York the first day we started looking."

When the band released "Dirty White Boy" as the first single some people criticized the lyrics as being racist which, needless to say, didn't make any of the Foreigner family smile. "It got blown out of proportion," said Mick, "and quite a few radio stations declined to play the song because of what they thought were racist lyrics, which is absolutely not the case. It's unfortunate that people did get that idea, obviously without having really listened to the lyrics, because it's just a song about a kid on the street. It has no racial overtones at all..."

Is this a case of press backlash?

"To a certain extent a lot of people feel 'Oh, these guys have had an easy time — let's hassle them a little bit'. Fortunately that's worked very well for us up to this point," laughed Mick, "so I don't mind it. I try to ignore that kind of criticism, which I feel is criticism for the sake of it. At times I'll read a review or some criticism which is valid. It evens out..."

"I can't let that kind of thing hamper me. If I let it affect me it would affect my music in a negative way. I'll create some-



Neal Preston

thing and I'll put it out there and then it's up to people to do what they want with it. It's all public domain..."

As leader and spokesman of the group Mick acknowledges his main desire: to establish Foreigner as a major band. "To do that we have to keep plugging away, bringing home the fact that we're a genuine touring rock and roll band." To that end Foreigner spends nearly half of the year on the road, which some people feel is the reason for their formidable success. Others point to their catchy tunes. As for Mick's opinion: "That's a hard one," he laughed.

"I like what we do but then again, I'm a little biased I suppose. I think it's a combination of things. The main thing is that despite the pressure to keep coming up with a successful product we've managed to retain our integrity.

"There are lots of things I don't understand — I was quite boggled that our first album sold multi-platinum and then when the second one came out and we doubled the first... This one is doing very well, it seems to be on a par with the others. But it's so hard to put your finger on any specific thing as far as explaining the success. If I knew that, I would have done it ten years ago."

Trends and bands come and go but Foreigner has outlasted even their toughest critics. Do they think of themselves as survivors of the seventies?

"All we can do is do what we do," said Mick. "I like to think we'll survive well into the eighties. I think we've got a lot to offer and we still want to forge ahead so as long as we feel like that and can get off on our music I think that'll reflect in the way our music comes out." □



L-R: Ian McDonald, Rick Wills, Mick Jones, Lou Gramm, Al Greenwood, and Dennis Elliott.

# EUROBEAT...EUROBEAT...EURO



# THE FORGOTTEN BRITISH BAND

In 1967 three renegades from John Mayall's Bluesbreakers formed a group in London they called Peter Green's Fleetwood Mac. Led by guitarist Peter Green with bassist John McVie and drummer Mick Fleetwood, the trio soon expanded with the addition of two other guitarists: Jeremy Spencer and Danny Kirwan. They took their name from an instrumental Green-Fleetwood-McVie had once recor-

ded. They specialized in playing basic electric blues. In 1968 they hit the British charts with an instrumental called "Alba-ross" and followed it with other hits including "Green Manalishi".

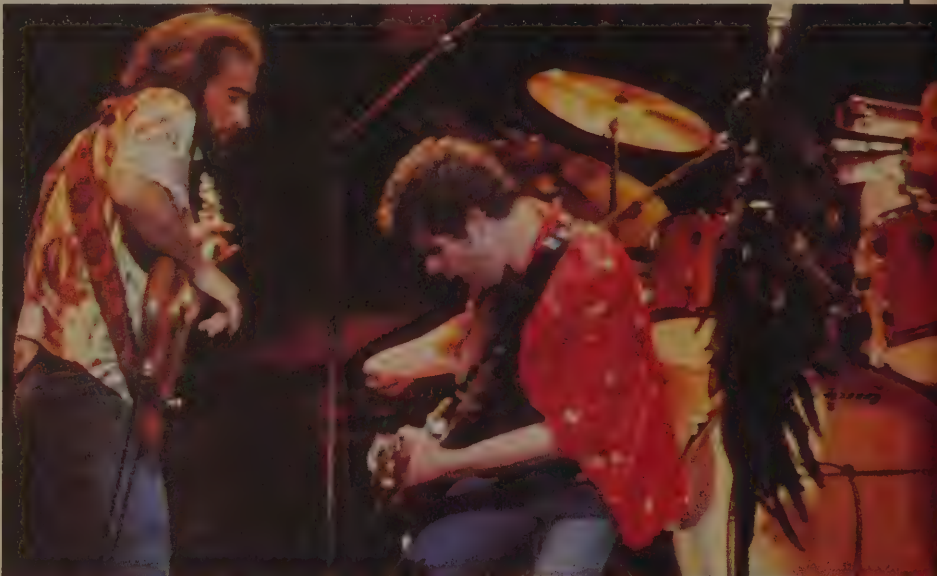
How did a mainstream British blues band of the late 60's come to be the California-based pop rock band called Fleetwood Mac of the 70's? Well, at the end of the 60's Peter Green called it quits, the

band retired to re-group in the English countryside, and McVie's wife Christine joined the band on keyboards and vocals. Their first American tour followed. In LA, Jeremy Spencer disappeared, chopped off his hair, changed his name, and assumed a new identity as a member of a fundamentalist religious sect. At this point

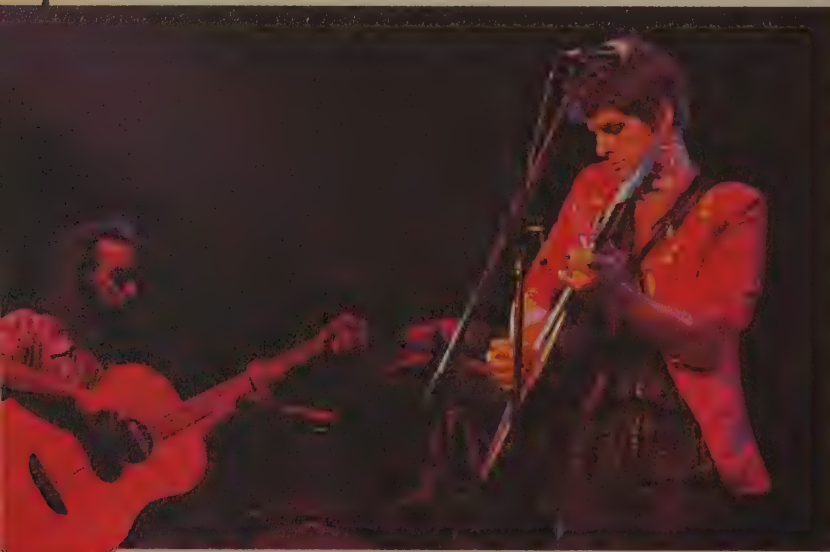
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"I think that basically the audiences really like us as people..."



Fleetwood Mac became more of an American than a British band in 1975...



Twelve years after their beginnings in the British scene, Fleetwood Mac have their star on Hollywood Blvd.



"We could tell by the first concert we ever did that it was going to be good."

# EAT...EUROBEAT...EUROBEAT...



# BOOMTOWN RATS IT'S A QUESTION OF HONESTY

Criticizing *The Boomtown Rats*, and Bob Geldof in particular, has become a favorite pastime of journalists on both sides of the Atlantic. We like Bob. He's articulate, clever, and really knows how to put on a show. If you don't like the Rats, you're not going to like this story.

...

"I think it's the best shot we have in America and if it's #1 in ten countries it's going to be a hit here, come hell or highwater. I'm going to make it a hit."

The Boomtown Rats' engaging lead vocalist sat in his New York City hotel suite and talked about their single, "I Don't Like Mondays" — a tune about a 17-year-old girl, Brenda Spencer, who is accused of killing two people in a San Diego schoolyard. Geldof, Garry Roberts and the pajama-clad Johnny Fingers were in town promoting the single, which they're having a difficult time getting played on AM radio.

The band recounted their successes: the lp (*The Fine Art Of Surfacing*) went gold in its first hour-and-a-half of release and is now platinum in England and Canada, gold in Australia and Holland. The single sold over a million copies in England and was their first U.S. release to chart in the top twenty.

So why are they having trouble getting it played here?

"Content is the main thing," said Geldof. "I think they got scared off by that brouhaha that Brenda Spencer's lawyers dredged up. That went out on all the wires



Fin Costello

"We weren't exploiting tragedy, it was a way to understand why it happened."

and it became quite a cause celebre on the west coast, it was on most of the front pages — all those things scared off the AM programmers. If you pull out America's dirty laundry and wave it in their faces they don't take it to the laundrette — they kick it back under the bed. I think that AM were never flag wavers, especially dirty laundry wavers. That's the last thing they'd be.

"It irritates us beyond belief," Geldof continued. "The song's now been #1 in ten countries; the Japanese haven't a clue as to what the record's about — it's just a hit song. In Ghana and Kenya we're in the top five — they haven't a clue either but it's a hit. In most English speaking countries

they think it's about going to the office on Monday with a hangover, starting another week, going to school. I don't like Mondays — and that's good. That's what it's supposed to be. You're supposed to leave something open to interpretation..."

Geldof has previously expressed his feelings about the controversy (HP Feb. 1980), and on this occasion was no less verbal. "We weren't exploiting tragedy, it was a way to understand why it happened. You can't stop tragedy from happening in human affairs — therefore if it effects you, you can't stop people from writing about it. If you could you'd have to stop most of Shakespeare, most art forms, most ballet, most folk songs, all the blues, most jazz, 'Kojak,' 'Love Story,' John Wayne, war stories, newspapers..."

"It was really a surprise when we opened the Daily Mirror in London and there we were, spread across the center pages," he added. "Then we got the San Francisco and San Diego papers and we were literally the banner headlines. It was nice being at the top of the papers but it was something we could have done without, thanks very much."

The Rats (Geldof, Fingers, Gerry Cott, Garry Roberts, Pete Briquette, and Simon Crowe) weren't in the U.S. to push the record solely for financial or egotistical reasons, according to Bob, but are basically interested in getting their album across to a mass audience, who will then, in turn, come out to see them in concert. "One thing we are completely sure about is our ability as a live band and once we get them to the gig we can convince them."

"We can do all the press in the world but we can't convince them of our worth unless they're playing our record, it's as simple as that."

If you think that after making it so big



"It was really a surprise when we opened the Daily Mirror in London and there we were, spread across the center pages."

# EUROBEAT...EUROBEAT...EURO



throughout the world The Rats would be frustrated by having to come here and do it all over again, you're right. They are. But they also see it as a challenge, something that keeps them from becoming too complacent.

"It's a pain in the arse that we've broken in the rest of the world and that this small speck on the globe dare resist us," laughed Geldof. "It's an affront to our collective ego."

"It's a challenge in a way, of course it is. But I get a much better vibe about the band this time around. I go into the cities and even the taxi drivers have heard of us. It feels like there's a huge awareness of us and I think it'll be easier because we've broken that ground."

Their second U.S. tour, scheduled to begin around March will take them to all the major cities. "This time we're doing it essentially on our own terms," said Geldof. "If a city doesn't have a 2-3,000 seater hall, we're not going to play it. Our ideal size is a theater like the Palladium. You get a good sound and there's just as much contact in that size hall as there is in a club."

"I think clubs are a giant ripoff for the audience because they're too hot, too sweaty, and the sound is bloody awful. I hate them with a passion. They're too small and you can't tell what the band is about. Another thing about clubs is that they sell alcohol which puts an age restriction on the people who can come to see you. That's a pain in the arse because we desperately want to play to people under 18. We want to play to older people too, but if someone wants to hear us they



**"One thing we are completely sure about is our ability as a live band..."**

should be able to."

Arrogant, controversial, bigmouthed — those are some of the words used to describe Geldof, especially by various members of the British rock press who treat his remarks with the seriousness usually reserved for heads of state.

"We tend to irritate people — we irritate everyone," laughed Geldof. "It's because I pronounce on every single thing..."

Despite the ferocity of the personal attacks, which he says are frightening, Geldof hasn't stopped talking.

"If someone asks me my opinion I won't



**"I think clubs are a giant ripoff for the audiences because they're too hot, too sweaty, and the sound is bloody awful."**

# BEAT...EUROBEAT...EUROBEAT.



couch it. I think that's true of all of us, I happen to get asked my opinion more than others. We're not very diplomatic but it's not a question of diplomacy, it's a question of honesty.

"One British journalist, who I consider the best writer in Britain, said 'Geldof has a pathological inability to keep his mouth shut' which is actually true. That doesn't bother me because I know he's right. It bothers me if I think it's wrong, that they've misrepresented me.

"I waffle on and on at length, which of course gets me into more trouble, but by the same token if I say something they think is great, just as equally ludicrously they suddenly say 'hey, The Rats are really great' — which is not true; I just said something they happened to agree with. They don't examine us musically, they don't look at us as a musical entity, they don't say 'this song is really good...' To them it's 'god, what are they doing now!' It's blind rage.

"It irritates me because normally one doesn't say something just for the effect of the thing — you say it because you actually think it. It's not just a case of offending the press — we seem to have an ability to offend most people most of the time."

Is it 'we, the band' or Geldof, the individual?

"It's me, mostly — that's the unfortunate thing," he said, because the attacks aimed at him get shunted off on the band and often, when an album or a gig is being reviewed, it's really more of a commentary on Geldof himself. It all boils down to image, and as Geldof realizes, "Anybody who has dogmatic opinions and tends to speak in one liners is good copy, and that's not something you work on, it's just something you do." But in addition to being quoted out of context, there have been total fabrications.

"Things are made up that fit in with what it's supposed to be, which is fine — I mean, that works for us. I couldn't give a shit, as the old saying goes, so long as they get the name right. It all builds up an image, rightly or wrongly, but when they build the image and then expect you to live up to it, then there are problems."

How does that affect the others?

"I think it hurts and it helps," said Geldof. "If somebody likes me, they like The Rats. If somebody hates me, they hate The Rats. And it's not a question of polarity; it's not like Mick and Keith, they don't say 'Geldof's a \*\*\*\*' but Johnny or Garry really holds the band together, it doesn't work like that. It's ridiculous..."

"When I personally get kudos, the band gets kudos — when I get a backlash, everybody thinks The Rats are crap — which is nonsense.

"When we're reviewed on a musical level then we can accept criticism because they're talking about the band. They can write what they like and we can learn from it."

Talking about the musical trends that have had their 15 minutes, Geldof points out that The Rats have never been a part of any one style. "We are outside the styles of the time and go ahead doing our own



Fin Costello.

**"I get a much better vibe about the band this time around. I go into the cities and even the taxi drivers have heard of us."**

thing and if people don't like our lp, \*\*\*\* 'em ... I don't want to say 'Hey, we've got our own way,' but to a large extent, yes, that's true.

"We may not have a style but we sure as hell have a sound and precisely because we don't have a style we're not put into artistic corners that we can't get out of."

The Rats are fully aware of the transit nature of success in this business: "We've made very few friends along the way and if we slip they'll all have the boot in, so it just makes you more determined not to slip,"

said Geldof. "And even more determined that you are going to steer your own course because it's worked for us so far. We've rarely weighed in with the common lot — rarely accepted causes or principles, rarely acknowledged institutions, and we ain't about to start now."

Would Bob be happier if people would get off his back?

"It would be very nice if everybody came over and said 'You're a wonderful human being'. You wouldn't believe it, but it would be very nice." □

# EUROBEAT...EUROBEAT...EURO



# HIT PARADER









# THE POLICE WANT TO KEEP IT "THAT" WAY

There can be no doubt that, as we enter the 1980's, one of the biggest "new" bands is the three man British unit called The Police.

Stewart Copeland, Andy Summers and Sting are The Police, and they play a kind of "white reggae" music that has been received as enthusiastically on these shores as in their native England, where they are huge stars.

Lead singer Sting — who plays the role of the Bellboy in the movie, "Quadrophenia" — is very good looking, very blond, and considered to be a sex symbol in England where teenage girls rush the stage during performances by The Police.

In the U.S. recently for their third tour, Sting took some time out to reflect on the band's success. "We felt very confident that one day it would take off," he said, "and it did take us a long time.

"We went through two years of absolute hell, nobody liked us, nobody cared, but we stuck together and came through. I think it's a mark of our character that we did stick it out, because we believed in ourselves."

When The Police first came to America they toured very cheaply; just the band and one roadie in a van going from one city to the next, playing small clubs. Now that they've done three U.S. tours, and have met with such success, they could travel on a grander scale. But they don't.

"We used to have one roadie," said

"We went through two years of absolute hell, nobody liked us, nobody cared, but we stuck together and came through."



Sting, "now we have two. But we don't have a huge entourage on tour with us because it would make us so much less adaptable to any situation. The fact that we're such a small unit means that we can do things other bands can't. Such as play

small gigs, and still make money."

Why small gigs?

"We're not really interested in the prestige of playing to 50,000 people at one time," he said. "We're more interested in doing our act in the optimum venue

# EAT...EUROBEAT...EUROBEAT...



where we can feel comfortable and the audience can feel comfortable, and that, at the moment, is a place with a capacity of about 2,000. We could play a 50,000 seater but we don't see any point. We're growing organically, we're growing at our own rate and we're not hyping the band into superstardom because we think that'll happen anyway.

"It's very important for us to keep control of the financial aspects," Sting continued. "It's no good saying 'I'm a musician, I don't worry about the money', because once you start doing that, somebody else starts worrying about the money — for example, the record company, and then they can start dictating to you artistically because they have their hands on all the money.

"We maintain control of all aspects of the group, including the financial ones, because we want to control the creative strings."

While Sting admits that calling The Police a "major force" in music would look extremely pompous in print, he says he'd like the group to be considered "important".

"I think we can be important as long as we stick to our guns. We're a pop band and I think we're giving pop music a credibility that it didn't have before with bands like Kiss — where pop music means synthetic, mass produced, and not particularly soulful. I think we're becoming the acceptable face of pop as well as the acceptable face of new wave. We stand on a lot of ground, we sort of stand on the fence, as it were. We bridge a lot of gaps, that's the main thing. We see connections between different types of music and make the connection.

"We sound like ourselves and we don't need an umbrella name for our music, like disco... It's The Police music and it's very distinct. We want to keep it that way."

In interviews in the British press, Sting has been described as an "egoist". Is that true?

"Absolutely. Yeah. I don't mean that I'm a total 'bighead', and I don't spend all day talking about me and nothing else, but I know what I'm good at.

"And," he added, "you don't get any medals for being humble.

"The pressures on me, in my position, are greater than the rest of the band, but the rewards are greater. I get a greater satisfaction out of being in the spotlight. The more success you get at a particular thing, the more confident you get about it, and the more you need it. It becomes addictive."

Is it still The Police — or The Police Featuring Sting?

"Well, that does happen a lot but the other two are such strong personalities that there's a constant conflict about who's the face of The Police. It's just a mark of the strength of their characters that they can cope with me being successful at the moment but at the same time they're trying like crazy to get front pages because they're as determined as I am to

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**"We're not really interested in the prestige of playing to 50,000 people at one time. We're more interested in doing our act in the optimum venue..."**

Sheila Rock



**Stewart Copeland**

# EUROBEAT...EUROBEAT...EURO





## ROCK ACTION

keep getting on the front pages."

Will the group do anything for success? "No," said Sting, "we enjoy ourselves, and as soon as we stop enjoying ourselves we change what we're doing. The main thing is that we feel satisfied with ourselves, that what we're doing is worthwhile. Success is a side effect."

"I like success and I'm glad that what we're doing is a success but I certainly won't do anything for it. I'm very ambitious to be successful at what I want to do. If there was a situation where success would be achieved by doing something I didn't want to do, I'd turn it down. I'm not a prostitute to this great god success..."

As for changes in his life resulting from this success, Sting said "There haven't been really, we're all pretty shrewd. I don't go out and buy a lot of ridiculous things. We have made a lot of money and our financial futures are fairly secure, but that hasn't made me complacent, or any less angry about situations in the world than I was a year ago." □



Bob Gruen.

### CAPTION

David Johansen and his hard rock line-up roared back into New York City following a recent cross-country tour. As a welcome home, David played two nights at Club 57 on Irving Place in NYC to sold out crowds. Among those who stopped by to see DJ were Lenny Kaye of The Patti Smith Group, Alan Lanier of Blue Oyster Cult, singer-poet Jim Carroll, Syl Sylvain, and other local rockers. During the band's set the crowd got to hear a sneak preview of some of the songs David has been keeping up his sleeve in preparation for his next album due out in a few months.

# EAT...EUROBEAT...EUROBEAT...



Writing about The Clash three years after she first saw them at a club date in Manchester, England, journalist Lisa Robinson observed: "Unlike many punk bands who tried for too much, too soon, The Clash hasn't made many mistakes. They never strayed far from their audience — young, working class English kids like themselves. And their attitude remains rebellious, idealistic, uncompromising in a search for solutions."

Of all the punk and new wave bands that survived from the 70's into the 80's, The Clash are the only ones who've stuck by their guitars, refusing to modify their energy in the face of success or failure. They make their music hard, fast, loud, angry — and if you don't like it, well that's too bad.

"We've always been a punk band and we always will be. I don't care what that term means in America, I'm proud of it," said Clash bassist Paul Simonon. He's not kidding. Despite the distortions of the Sex Pistols and the media managed to twist

# THE CLASH ROCK AND ROLL'S LAST HOPE?



Shella Rock

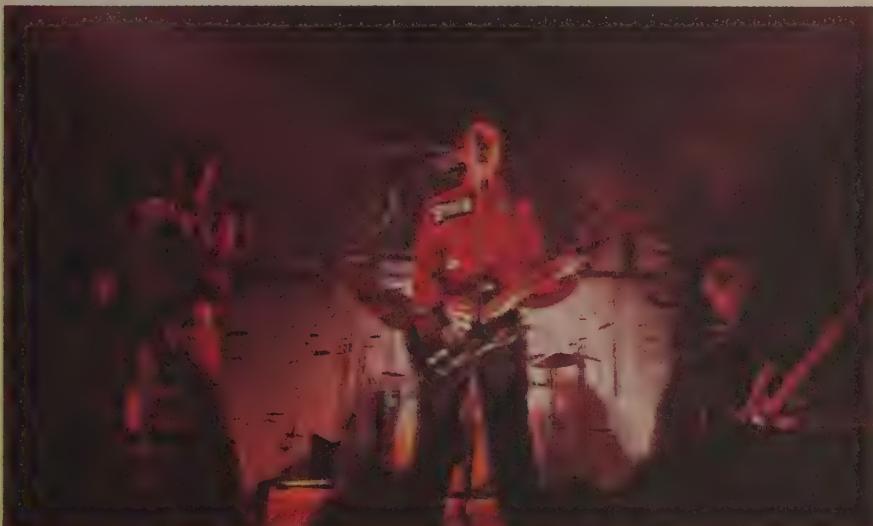
**"We don't want to be the typical success story."**

into the concept of punk, there was a very good reason for the anger, the violence, the negativeness of punk as it reflected the times. And times haven't changed all that much, although punk people and their bands have backed off their hard edged stance. But it should never be forgotten that punks had something to be angry about.

The Clash have continued to grow as a band and as musicians through their formative years. Out of punk, through the new wave, into the modern sound era, the band hasn't lost an ounce of pile driving energy. Today that energy stands out in the music scene where most new bands are searching for melodies that will please our ears rather than hit us over the head. Through this time, The Clash have maintained their steam, continuing to dish out rock in a manner that is close to the



**"We've always been a punk band and we always will be. I don't care what that term means in America..."**



**Without bands like The Clash to remind us, it might seem that limos and champagne are what rock is about.**

traditions of real rock 'n' roll fans: play it loud and mean what you play.

"We don't want to be the typical success story. I don't know exactly how I see this scenario ending, but we really are determined not to follow all that rock star 'bio-pic'," said Clash guitarist Mick Jones. "You must realize, I really do not feel like a

rock star. We try to talk to our fans, and get to know them. When I sign autographs in England, I feel like it's someone else doing that."

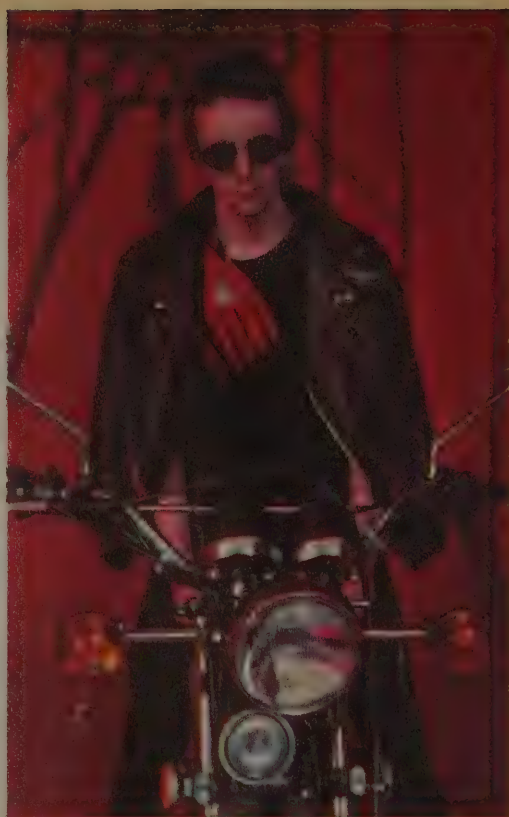
Clash Paul Simonon agrees: "I don't feel like a rock star. I feel like some ordinary geezer. We don't ride around in limousines, drinking champagne. I don't care

# EUROBEAT...EUROBEAT...EURO





**L-R: Mick Jones, Paul Simonon, Joe Strummer, and Nicky Headon**



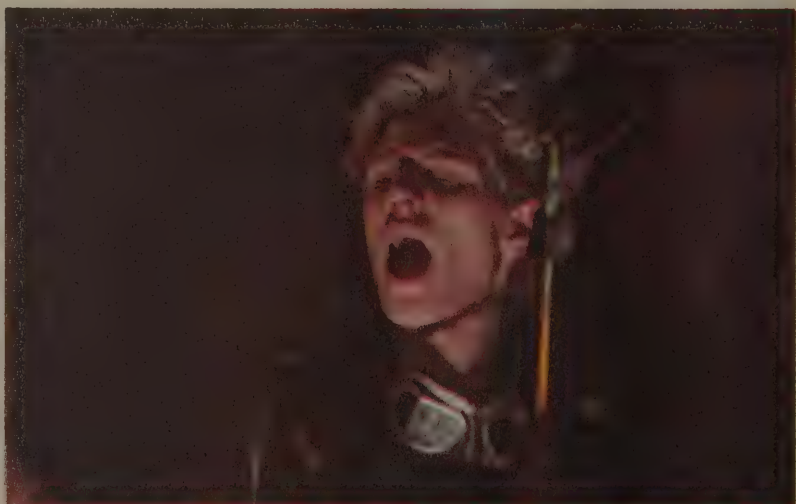
**Nicky Headon**



**"I don't know exactly how I see this scenario ending, but we really are determined not to follow all that rock star 'bio-pic'."**

about stuff like that. I despise all that, it makes me sick."

Without bands like The Clash to remind us, it might seem that limos and champagne are what rock is about. In fact, they're what being a rock star is about. And being a rock star doesn't necessarily mean being a rock 'n' roller, it just means that one might have once been



**"I don't feel like a rock star. I feel like some ordinary geezer."**

such. The basic reason for rock music in the 50's and 60's was that it was a way of expressing teenage rebellion and frustration. Adults weren't supposed to like it, if they did there was something wrong. Unfortunately in the 1970's rock became acceptable, big money, superstars, and something that adults did like. By definition it was no longer rock 'n' roll.

Without the punk movements in New York and London rock might well have died in the 70's. But punk re-established the reason for rock and roll, it re-charged the energy of rock, and it scared people over thirty. It was perhaps too negative to survive, but it did result in bands like The Clash, who are, in their way, the last hope for pure rock to survive into the 80's...□

# EAT...EUROBEAT...EUROBEAT..



# ZEPPELIN'S SUCCESS IN THE SEVENTIES

Of all the super groups that made millions in the establishment rock of the 1970's, Led Zeppelin did it best and longest. For an entire decade the band sold records by the million, repeatedly sold-out the largest stadiums in hundreds of cities throughout the world, and managed to maintain their credibility as rock musicians with their fans.

Like the Beatles before them, Led Zep were recognized in England for their contributions to the balance of trade, although the Queen never gave Plant, Page, Jones, and Bonham any medals. But they were the super band of their time, outranking such eminently successful British bands as Queen and ELO.

Led Zeppelin was born out of the 1960's, a replacement in a way for Jimmy Page's earlier association with a band called The Yardbirds. That band split up in July of 1968. Page approached session musician John Paul Jones to help form this New Yardbirds. Page then asked Terry Reid to sing with the band, but Reid has his own career plans and suggests Page go to Birmingham to see a singer named Robert Plant. Page does this and as Plant joins the new band he also recruits drummer John Bonham to complete the line-up. By August the band is in the



## EUROBEAT...EUROBEAT...EURO

ALL PHOTOS BY NEAL PRESTON 39





Like the Beatles before them, Led Zep were recognized in England for their contributions to the balance of trade, although the Queen never gave Plant, Page, Jones and Bonham any medals.



Page recruited drummer John Bonham to complete the lineup



Led Zeppelin was born out of the 1960's...

studio recording the first album in thirty hours and that same month debuts at Surrey University as Led Zeppelin — a name reportedly suggested by Who drummer Keith Moon.

It is twelve years since the fledgling Led Zeppelin played club jobs at \$150 a night. In that time their price has risen considerably and the gold and platinum

success that only the record business can offer has showered down on their side of the street again and again and again.

The continued success of a band like Led Zeppelin is open to question in these 1980's. Certainly the band has been re-established, entering the decade with a number one album just as they entered the one before at number one. Even so,

one wonders just who are the Led Zep fans, how many of them are from the new generations of young people who are no longer reflected by the hair styles and stance one sees onstage at a Led Zeppelin concert. One also wonders if there will ever again be a band of the stature of Zeppelin, or whether the future of rock lies in more convoluted by-ways.□

# EAT...EUROBEAT...EUROBEAT...



# WE READ YOUR MAIL

## KISS

Dear Hit Parader,

I really enjoy reading about Kiss. They are the best around, I loved them when I was a kid and now that I'm in my late teens I still think they're the greatest.

And I never want to see pictures of them without their costumes cause that would really spoil the fun.

Okay — now for the questions: what are they doing, when are they going to do another album, what about a tour?

Enough of these imitators! Kiss Forever.

Cliff Richmand  
Chicago, Ill.

Dear Cliff,

Kiss went back into the studio with producer Vini Poncia to record the next album, which is scheduled for a late April, early May release. Then, they're planning to tour Europe before returning home for American dates in the fall. (Ed.)

## STEVE FORBERT

Dear Hit Parader,

My friend Denise took me to see Steve Forbert and he was really terrific! He's not only talented, but cute too — even more so than in his pictures.

There are a few things I was curious about and I hope you can give me the answers. Is Steve married or does he have a steady girlfriend? Just what kind of girls does he like?

Thank you very much and keep up the good work.

Marcie S.  
Tampa, Florida

Dear Marcie,

No — Steve isn't married and he doesn't have a steady girlfriend. He likes girls who are sincere with a good sense of humor. (Ed.)

## THE MOVERS

Dear Hit Parader,

I'm a real fan of Sha Na Na — have been for years. Now I hear that Jocko Marcellino has left them to form his own band called The Movers. Did he? Do you know anything about this group? Where do they play?

I really want to thank you for that interview with Joe Perry (Hit Parader March 1980). I can't wait to hear his new album.

Richard James  
Washington, D.C.

Dear Richard,

Jocko hasn't left Sha Na Na but he has formed his own band and they've been playing in clubs around New York City for the past few months. In addition to taking care of the drum chores for The Movers, Jocko sings and writes most of the songs. He describes their music as "pop and roll," says they're "hot, and ready for the 1980's." The other Movers are Joe Hudson, Chris Cherny, and John Amato. (Ed.)□



David Gahr

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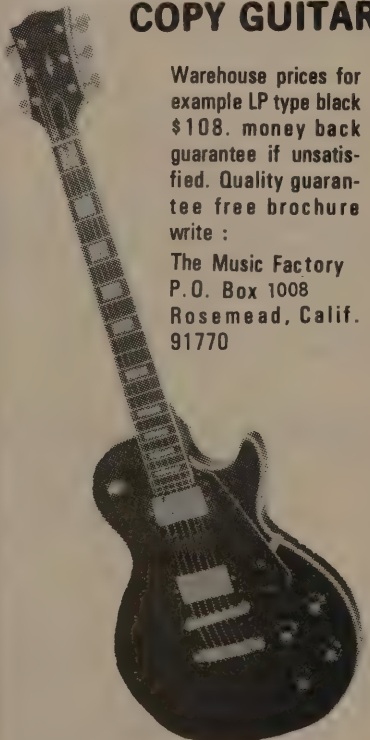
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## DIRTY WATER

*(As recorded by The Inmates)*

ED COBB

I'm gonna tell you a story  
I'm gonna tell you about my town  
I'm gonna tell you a big fat story baby

Ah it's all about my town  
Yea down by the river  
Down by the banks of the River Charles

That's where you'll find me  
Along with lovers, muggers and thieves

But I love that dirty water  
Oh Boston you're my home.

Frustrated women  
Have to be in by twelve o'clock  
But I'm a wishin' and a hopin'  
That just once those doors weren't locked

But I love that dirty water  
Oh Boston you're my home  
Love that dirty water.

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## DAYDREAM BELIEVER

*(As recorded by Anne Murray)*

JOHN STEWART

Oh I could hide neath the wings of  
the bluebird as she sings  
The six o'clock alarm would never ring

But it rings and I rise  
Wipe the sleep out of my eyes  
My shaving razor's cold and it stings.

Cheer up sleepy Jean  
Oh what can it mean to a daydream believer  
And a home coming queen.

You once thought of me as a white knight on a steed  
Now you know how happy I can be  
Oh and our good times start and end  
Without dollar one to spend  
But how much baby do we really need.

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## LET ME GO, LOVE

*(As recorded by Nicolette Larson)*

MICHAEL McDONALD  
B.J. COOK FOSTER

You got that look in your eyes  
Something deep inside  
And time will show  
What you don't want to know  
It's haunting you  
Guess it's time to sit down with the truth

And tho' it comes as no surprise  
Some things are not better left unsaid

Let them out instead  
It's haunting you  
Guess it's time to sit down with the truth

Got to get acquainted with the truth  
Oh and it was here  
This place that we hide away in  
If it's gone now  
It's best that a new place begin.

We shared in the fantasy of knowing  
this love in our lives  
Is it ever what it seems to be  
Oh and if it's over  
Let me go, love  
Let me go, love.

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99

(As recorded by Toto)

DAVID PAICH

99 I've been waiting so long  
Oh 99 where did we go wrong.

Oh 99 I love you 99  
I keep breaking your heart oh 99  
How can we be apart oh 99  
I love you  
I never thought it would happen  
I feel quite the same  
I don't want to hurt you any more  
I never knew it would work out  
No one to blame  
You know I love you 99.

99 you keep holding my hand  
Oh 99 they don't know who I am.

99 I can't take it no more  
Oh 99  
Oh we're so sure.

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## CAN WE STILL BE FRIENDS

(As recorded by Robert Palmer)

TODD RUNDGREN

We can't play this game any more  
But can we still be friends  
Things just can't go on like before  
But can we still be friends  
We had something to learn  
Now it's time for the wheel to turn  
Grains of sand, one by one  
Before you know it, all gone.

Let's admit we made a mistake  
But can we still be friends  
Heartbreak's never easy to take  
But can we still be friends  
It's a strange sad affair  
Sometimes seems like we just don't care

Don't waste time feeling hurt  
We been through hell together.

La la la la la la la la  
Can we still be friends  
La la la la la la la la  
Can we still be friends  
We awoke from our dream  
Things are not always what they seem  
Memories linger on  
It's like a sweet sad old song.

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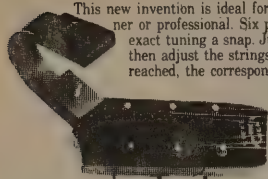
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## FLIRTIN' WITH DISASTER

(As recorded by Molly Hatchet)

DAVID LAWRENCE HLUBEK  
BANNER HARVEY THOMAS  
DANNY JOE BROWN

I'm travelin' down the road  
I'm flirtin' with disaster  
I've got the pedal to the floor  
My life is running faster  
I'm out of money  
I'm out of hope  
It looks like self destruction  
Well how much more can we take  
With all of this corruption.

Been flirtin' with disaster  
Ya'll know what I mean  
And the way we run our lives  
It makes no sense to me  
I don't know about yourself

Or what you want to be yeah  
When we gamble with our time  
We choose our destiny.

I'm travelin' down that lonesome road  
Feels like I'm dragging a heavy load  
Yeah I've tried to turn my head away  
Feels 'bout the same most every day  
Speeding down the fast lane  
Playin' from town to town  
The boys and I been burning it up  
Can't seem to slow it down  
I've got the pedal to the floor  
Our lives are running faster  
Got our sights set straight ahead  
But ain't sure what we're after  
Yeah we're traveling down that lonesome road  
Feels like I'm dragging a heavy load  
Don't try to turn my head away  
Flirtin' with disaster every day.

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## HEARTBREAKER

(As recorded by Pat Benatar)

GEOFF GILL  
CLIFF WADE

Your love is like a tidal wave  
Spinnin' over my head  
Drownin' me in your promises  
Better left unsaid.

You're the right kind of sinner  
To release my inner fantasies  
The invincible winner  
Oh you know that you were born to be.

You're a heartbreaker

Dream maker  
Love taker don't ya mess around with me  
You're a heartbreaker  
Dream maker  
Love taker don't ya mess around  
No no no.

Your love has set my soul on fire  
Burnin' out of control  
You taught me the ways of desire  
Now it's taken its toll.  
(Repeat chorus)

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## I'M ALIVE

(As recorded by Gamma)

CLINT BALLARD, JR.

Did ya ever see a man with no heart  
Baby that was me  
Just a lonely, lonely man with no heart  
Till you set me free.

Now I can breathe  
I can see  
I can touch  
I can feel  
I can taste the sweetness of your kiss  
You show me all the things I've ever missed  
I've never felt like this  
I'm alive  
I'm alive  
I'm alive.

I used to think that I was livin'  
Baby I was wrong  
No I never knew a thing 'bout livin'  
Till you came along.

Now I can breathe  
I can see  
I can touch  
I can feel  
I can taste the sweetness of your kiss  
You show me all the things I've ever missed  
I've never felt like this  
I'm alive  
I'm alive  
I'm alive.

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## DESIRE

(As recorded by Andy Gibb)

**BARRY GIBB  
ROBIN GIBB  
MAURICE GIBB**

Ah, ah

We may be big or small or black and white eternally

And black and white is you and me in a special light

We may be young or old or in between

But this much I know

Together we can learn to grow

In a world that's ever turning

It's back on you.

If you give it all away make it mine  
(ine) (ine) (ine)

You are desire

Everything you need I give you right or wrong

And you are the woman that I base my whole existence on

And when I get to you

My desire is glowing in your light.

These are the golden years we get to live

We lead the way

Tomorrow we can start today in a special light

Love could be good or bad or in between

But this much I learn baby you and I can learn

In a world that's rearranging  
It's reality.

If you give it all away make it mine  
(ine) (ine) (ine) (mine)

You are desire

Everything you need I give you right or wrong

And you are the woman that I base my whole existence on

And when I get to you

My desire is glowing in your light.

I, I, I

And it's nice to light a fire

When it's cold outside

If you give it all away

Make it mine (ine) (ine) (ine)

You are desire

Everything you need I give you right or wrong

And you are the woman that I base my whole existence on

And when I get to you

My desire is glowing in your light.

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## I THANK YOU

(As recorded by ZZ Top)

**DAVID PORTER  
ISAAC HAYES**

I want ev'rybody to get up off your seat and get your arms together and your hands together and give some of that old soul clapping.

You didn't have to love me like you did

But you did, but you did

And I thank you

You didn't have to squeeze me

But you did, but you did, but you did

And I thank you.

But you took your love somewhere else

I wouldn't know what it meant to be loved to death

You make me feel like I never felt  
Kisses so good I have to holler for help.

You didn't have to speak to me like you did

But you did, but you did

And I thank you

You didn't have to hold me like you did

But you did, but you did

And I thank you.

Ev'ry day there's something new  
You pull out your bag and you find to do

You got to trying new things too  
Just so I can keep up with you  
You didn't have to shape it like you did

But you did, but you did

And I thank you

You didn't have to make it like you did

But you did, but you did

And I thank you.

All my life I been short changed  
Without your love baby it's a crying shame

And I know, I know what they were talking about

When they say that they been turned out

I want to thank you, thank you,  
thank you oh baby.

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes...

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start... stop... change around.

## CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not why!

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

**A STRANGER HANDS HIM \$500**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers... never knew existed!

In all history, few indeed are the cases who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

## HOW TO GET STARTED IN JUST 3 MINUTES!

**Minute #1**—Fill out the No-Risk Coupon and mail it to us.

**Minute #2**—When you receive a package in the mail from us, open it.

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

**IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME...** for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

## MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "Instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away... he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that there is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

## YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE... filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

*Scott Reed*

## MAIL NO RISK COUPON TODAY!

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Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COMMAND POWER by Scott Reed! I understand the book is mine for only \$9.98. I may examine it a full 30 days at your risk or money back.

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## ON THE RADIO

(As recorded by Donna Summer)

DONNA SUMMER  
GIORGIO MORODER

Someone found the letter you wrote  
me on the radio  
And they told the world just how you  
felt  
It must've fallen out of a hole in your  
old brown overcoat  
They never said your name but I  
knew just who they meant oh.

I was so surprised and shocked that  
I wondered too  
If by chance you heard it for yourself  
I never told a soul just how I've been  
feelin' over you  
But they said it really loud.

They said it on the air  
On the radio  
Ooh whoa oh on the radio  
Ooh whoa oh on the radio  
Ooh whoa oh on the radio  
Ooh whoa oh now now.

Don't it kind-a strike you sad  
When you hear our song  
Things are not the same  
Since we broke up last June

The only thing that I wanna hear  
Is that you love me still  
And that you think you'll be comin'  
home real soon oh.

Yeah it kind-a made me feel proud  
When I heard him say  
You couldn't find the words to say it  
yourself

And now in my heart I know  
I can say what I really feel.

Cause they said it really loud  
They said it on the air  
On the radio ooh whoa oh  
On the radio ooh whoa oh  
On the radio  
Ooh whoa oh on the radio  
Ooh whoa oh on the radio.

If you think that love isn't found on  
the radio  
Then tune right in  
You may find a love you lost  
Cause now I'm sittin' here with the  
man I sent away.

This time he really lied  
He said he really lied  
On the radio  
Ooh whoa oh  
On the radio.

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Summer Night Music.

## FOOL IN THE RAIN

(As recorded by Led Zeppelin)

JOHN PAUL JONES  
JIMMY PAGE  
ROBERT PLANT

Well there's a light in your eye that  
keeps shining  
Like a star that can't wait for the  
night  
I hate to think I've been blinded baby  
Why can't I see you tonight  
And the warmth of your smile starts  
a-burning  
And the thrill of your touch gives me  
fright  
And I'm shaking so much with a  
yearning  
Why don't you show up and make it  
alright?

If you promised your love so  
completely  
And you said you would always be  
true  
You swore that you never would  
leave me  
Whatever happened to you  
I thought it was only in movies  
As you wish, so your dreams'll come

true  
It ain't the first time, believe me  
I'm standing here feeling blue.

I'll stand in the rain on the corner  
Watch the people go shuffling  
downtown  
Another ten minutes no longer  
And then I'm turning around  
The clock on the wall's moving  
slower  
My heart it sinks to the ground  
And the storm that I thought would  
blow over  
Clouds the light of the love that I  
found.

Now my body is starting to quiver  
And the palms of my hands' getting  
wet  
I've got no reason to doubt you baby  
It's all a terrible mess  
And I'll run in the rain till I'm breath-  
less  
When I'm breathless I'll run till I drop  
Cos thoughts of a fool's kind's  
careless  
Just a fool waiting on the wrong  
block.

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# GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100

# READY-TO-USE MYSTIC CHANTS

# FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D--- J--- W--- N--- T--- I--- M--- L---"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this *Mystic Chant*!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of *MIND COSMOLOGY*, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

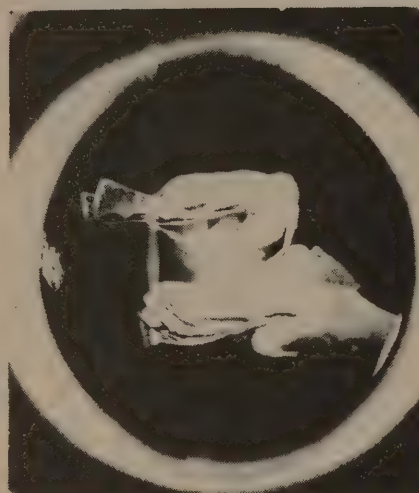
world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

## We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the *Mystic Chant* the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another *Mystic Chant* on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!



Try this Chant for Riches (see page 53) without risking a penny. See details below.

## Your Questions About Mystic Chants Answered

**Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?**

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

**Q. Must these Chants be memorized?**

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

**Q. Are these Chants hard to read?**

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

**Q. Are these Chants Black Magic or White Magic?**

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- I l- y-." Within a few days her husband pleaded with her to take him back.

**Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?**

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

**Q. Are these Chants dangerous?**

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

**Q. Time is running out for me. Can these Mystic Chants find me a husband?**

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

**Q. I've only an eighth grade education. Will Mystic Chants work for me?**

A. Certainly. You need no special education or experience. Anyone can use them.

**Q. When is it best to use Mystic Chants?**

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

## Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p- u- l-." Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-." In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two *Mystic Chants* to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- w- c- p- a- c- s- a- p-." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this *Mystic Chant*: "I n- i- m- m- a- b- c- w- t- p- o- r- g- h-." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a *Mystic Chant* to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed \$1,000 to help her mother get an operation. She kept repeating the *Mystic Chant*: "I w- t- s- o- o- t- d- s- i- c- p- t- s-." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice

at Las Vegas used a special *Mystic Chant*. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

## These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire *Mystic Chant* to accomplish your dreams!

That's why we are making available to you this wonderful book called *Mind Cosmology*, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the *Mystic Chant* for what you want in life—be it love, riches, happiness, whatever!

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Gentlemen: Please rush me a copy of *MIND COSMOLOGY* by Norvell! I understand the book is mine for only \$10.98! I may examine it a full 30 days at your risk or money back.

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## REMEMBER (Walking In The Sand)

(As recorded by Aerosmith)

GEORGE MORTON

Seems like the other day  
My baby went away  
She went away 'cross the sea  
It's been two years or so  
Since I saw my baby go  
And then the letter came for me  
She said that we were thro'  
She'd found somebody new  
Let me think  
Let me think what can I do  
Oh no, oh no, oh no no no no.

Walkin' in the sand  
Walkin' hand in hand  
The night was so exciting  
Her smile was so inviting

Then she touched my cheek  
With her finger tips  
Softly, softly we'd meet with our lips.

Whatever happened to the girl that I  
once knew  
The girl who said she'd be true  
Oh what will happen to the life I gave  
to you  
What will I do with it now.

Walkin' in the sand  
Walkin' hand in hand  
The night was so exciting  
Her smile was so inviting  
Then she touched my cheek  
With her finger tips.

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sion.

## CRAZY LITTLE THING CALLED LOVE

(As recorded by Queen)

FREDDIE MERCURY

This thing called love  
I just can't handle it  
This thing called love  
I must get round to it  
I ain't ready  
Crazy little thing called love.

This thing (this thing) called love  
(called love)  
It cries (like a baby) in a cradle all  
night  
It swings (woo woo) it jives (woo  
woo)

It shakes all over like a jelly fish  
I kind-a like it  
Crazy little thing called love  
There goes my baby  
She knows how to rock 'n' roll  
She drives me crazy  
She gives me hot and cold fever  
Then she leaves me in a cool, cool  
sweat  
I gotta be cool  
Relax, get hip  
Get on my tracks  
Take a back seat, hitchhike  
And take a long ride on my motor  
bike until I'm ready  
Crazy little thing called love.

There goes my baby  
She knows how to rock 'n' roll  
She drives me crazy  
She gives me hot and cold fever  
Then she leaves me in a cool, cool  
sweat  
I gotta be cool  
Relax, get hip  
Get on my tracks  
Take a back seat, hitchhike  
And take a long ride on my motor  
bike until I'm ready  
(Ready Freddie)  
Crazy little thing called love.

This thing called love  
I just can't handle it  
This thing called love  
I must get round to it  
I ain't ready  
Crazy little thing called love  
Crazy little thing called love.

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## I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)

(As recorded by Bonnie Pointer)

BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Sugar pie honey bunch  
You know that I love you (love you)  
I can't help myself  
I love you and nobody else  
In and out of my life  
Come and you go (come and you  
go)  
Leaving just your picture behind  
And I've kissed it a thousand times.  
Woo when you snap your fingers  
Or wink your eye I come runnin' to  
you

I'm tied to your apron strings  
And there's nothing that I can do ah.

Sugar pie honey bunch  
I'm weaker than a girl should be (girl  
should be)  
I can't help myself  
I'm a fool in love you see  
Wanna tell you I don't love you  
Tell you that we're through  
And I've tried  
But ev'ry time I see your face  
I get all choked up inside.

When I call your name  
Boy it starts a flame  
Burning in my heart  
Tears it all apart  
No matter how I try  
My love I cannot hide oh.

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## ROMEO'S TUNE

(As recorded by Steve Forbert)

STEVE FORBERT

Meet me in the middle of the day  
Let me hear you say ev'rything's  
okay  
Bring me southern kisses from your  
room  
Meet me in the middle of the night  
Let me hear you say ev'rything's all  
right  
Let me smell the moon in your  
perfume.

Gods and years will rise and fall  
And there's always something more  
Lost in talk I waste my time  
And it's all been said before  
While further down behind the  
masquerade  
The tears are there  
Oh I don't ask for all that much  
I just want someone to care.

Meet me in the middle of the day  
Let me hear you say ev'rything's  
okay, all right.

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# Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim...

## "Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you..."

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her—out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

## "How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time—commanding others to sleep, get up and come to him, talk or not talk—and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument—called a Tele-Photo Transmitter—that concentrates your thoughts, and sends them like a streaking bullet to their destination!

**OTHERS OBEY SILENT COMMANDS!** Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands..."

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody—high or low, ignorant or wise—all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

**HEARS THE THOUGHTS OF OTHERS!** Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

**SEES BEYOND WALLS, AND OVER GREAT DISTANCES!** Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

**MAKES WOMAN APPEAR—SEEMINGLY OUT OF THIN AIR!** With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there—standing before him, as real as life—was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There—smiling, with arms outstretched in greeting—stood living proof of the most astounding discovery of the Century!

## Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument—your mental equipment—requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

## "Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning... a surprise gift of a pearl necklace, and matching silver bracelets... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love... draw favors, gifts, new friends... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has a ready worked for many others... men and women in all walks of life... worked every time... and it will work for you, too!"

## Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money... easily enough to tide him over... What made him discover this forgotten cash?

## Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

## Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

## The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

• **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and for the first time in the history of Las Vegas—walk away with \$500,000!

• **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

## MAIL NO RISK COUPON TODAY!

ISLAND PARK BOOK CO., Dept. T169  
55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only \$10.98 complete. I may examine it a full 30 days at your risk or money back.

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## REFUGEE

(As recorded by Tom Petty & The Heartbreakers)

TOM PETTY  
MICHAEL CAMPBELL

We got somethin' we both know it  
We don't talk too much about it  
Yeah it ain't no real big secret all the same

Somehow we get around it  
Listen it don't really matter to me baby  
You believe what you want to believe  
You see you don't have to live like a refugee.

Somewhere, somehow somebody  
must have kicked you around some  
Tell me why you wanna lay there  
And revel in your abandon  
Listen it don't make no difference to me baby

Everybody's had to fight to be free  
You see you don't have to live like a refugee  
Now baby you don't have to live like a refugee.

Baby we ain't the first  
I'm sure a lot of other lovers been burned  
Right now this seems real to you  
But it's one of those things you gotta feel to be true.

Somewhere, somehow somebody  
must have kicked you around some  
Who knows  
Maybe you were kidnapped, tied up,  
taken away and held for ransom  
It don't really matter to me  
Everybody's had to fight to be free  
You see you don't have to live like a refugee  
I said you don't have to live like a refugee.

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## WHY ME

(As recorded by Styx)

DENNIS DE YOUNG

I guess we used to be the lucky ones  
Whose fortune smiled on ev'ryone  
Stop

A voice said you best beware  
Stop

Bad luck is ev'rywhere  
And sure enough the voice was right  
My luck had changed the world overnight  
Stop

Please tell me what went wrong  
Stop

I can't take these ups and downs.

Hard times come  
And hard times go  
And in between you hope and pray  
The scars don't show  
'Cause life is strange  
It's so unsure

The days you hardly make it through  
You swear that there's a curse on you

Where nothing seems to fit  
And things won't go your way  
You know you've had enough  
You've got the right to say  
Why me, why me.

Stop  
Here comes anxiety  
Stop

Won't you please let me be  
I need relief.

Hard times come  
And hard times go  
And in between you hope and pray  
The scars don't show  
'Cause life is strange  
It's so unsure

The days you hardly make it through  
You're sure that there's a curse on you

Where nothing seems to fit  
And things don't go your way  
You know you've had enough  
You can't take another day  
Where to go and what to do  
You've got those bills to pay  
You're really not alone you know  
'Cause ev'rybody says  
Why me, why me  
Why me that's what I wanna know  
You know what I mean  
What  
I don't know.

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## I'M THE MAN

(As recorded by Joe Jackson)

JOE JACKSON

Pretty soon now  
You know I'm gonna make a comeback  
And like the birds and the bees in the trees

It's a sure-fire smash  
I'll speak to the masses through the media

And if you got anything to say to me  
You can say it with cash  
'Cause I got the trash and you got the cash

And baby we should get along fine  
So give me all your money  
'Cause I know you think I'm funny  
Can't you hear me laughin'  
Can't you see me smile.

I'm the man  
I'm the man that gave you the hula-hoop

I'm the man  
I'm the man that gave you the yo-yo.

Kung Fu  
That was one of my good ones  
Well what's a few broken bones  
When we all know it's good clean fun  
Skateboards

I've almost made them respectable  
You see I can't always get through to you

So I go for your son  
I had a giant rubber shark and it really made a mark

Did ya looka, looka, looka all the blood

So give me all your money  
'Cause I know you think I'm funny  
Can't you hear me laughin'  
Can't you see me smile.

I'm the man  
I'm the man that gave you the hula-hoop  
I'm the man  
I'm the man that gave you the yo-yo.

Right now  
I think I'm gonna plan a new trend  
Because the line on the graph's getting low

And we can't have that  
And you think you're immune  
But I can sell you anything  
Anything from a thin safety pin to a pork pie hat

'Cause I got the trash and you got the cash  
And baby we should get along fine  
Why don't you give me all your money

'Cause I know you think I'm funny  
Can't you hear me laughin'  
Can't you see me smile.

I'm the man  
I'm the man that gave you the hula-hoop  
I'm the man  
I'm the man that gave you the yo-yo.

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With **REVERSE CALORIES** in Speed Reducing Foods

# MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK-50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY**? Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **REVERSE CALORIES** actually take weight from the body!

These foods **destroy fat**, he found, and **neutralize** the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

## REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, sweet snacks galore, and never worry about gaining!

## WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

**THIS IS DUE TO REVERSE CALORIES** in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You **LOSE** calories! You **LOSE MORE THAN YOU'VE EATEN**! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY**!

## GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** **destroy fat** and **neutralize** the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods **destroy fat** 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

## YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST**! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods **prevent water-weight** gain, too! Jaws that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds **without exercise**! "I'll take the food way to slimmest . . . it's easy to dissolve that extra fat with foods," he said. "It's **no-cook cooking** all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!** —For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, **each morning**—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds **immediately** and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

## TRY IT FOR 30 DAYS AT OUR RISK!

Simply fill out and mail the No-Risk Coupon. You have absolutely nothing to lose. Read the book from cover to cover for 30 full days at our risk. Fair enough? Why not send the coupon —TODAY!

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Imagine the startling discovery of **REVERSE CALORIES!**  
The more you eat the more you lose...

## REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a **MINUS** value calorically—they take away rather than add fat! The first hint that some foods really **DO** take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

## Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely **MINUS** foods and **CAUSED AN ACTUAL WEIGHT LOSS**! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like **REVERSE CALORIES**! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

## You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing **OVER A POUND A DAY—EVERY DAY**—day after day, while stuffing yourself with amazing Speed Reducing Foods!

## THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he totaled up the score, average weight loss, was **OVER A POUND A DAY**! The notion that it isn't safe to lose over a pound a day was **BLASTED**, said this doctor, and the Speed Reducing Diet **PROVED** itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!



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## KISS ME IN THE RAIN

(As recorded by Barbra Streisand)

SANDY FARINA  
LISA RATNER

I remember sitting on the front steps  
Feeling the softness of a warm  
summer rain

I see the reflections of my mind  
All the sadness, all the pain  
Visions of yesterday  
How fast they slip away  
And though my dreams have come  
and gone  
With one wish I can say.

Kiss me in the rain  
Make me feel like a child again  
Bring back all those memories  
Kiss me in the rain  
Make me feel like a child again  
With the feeling that I get I don't  
even mind if we get wet  
And if I drift outside myself  
Please don't turn away  
I'm searching for the innocence I've  
lost along the way  
Come join me in my fantasy  
Step out of space and time  
There's only one thing left to do  
So if you wouldn't mind.

Kiss me in the rain  
Make me feel like a child again  
Bring back all those memories  
Kiss me in the rain  
Make me feel like a child again  
With the feeling that I get I don't  
even mind if we get wet.

Kiss me in the rain  
Make me feel like a child again  
Bring back all those memories  
Kiss me in the rain  
Make me feel like a child again  
With the feeling that I get I don't  
even mind if I get Come on kiss me in  
the rain  
Come won't you kiss me in the rain  
With the feeling that I get I don't  
even mind if I get wet.

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## SEPTEMBER MORN

(As recorded by Nell Diamond)

NEIL DIAMOND  
GILBERT BECAUD

Stay for just a while  
Stay and let me look at you  
It's been so long  
I hardly knew you standing in the  
door  
Stay with me a while  
I only wanna talk to you  
We've traveled half way 'round the  
world to find ourselves again  
September morn  
We danced until the night became a  
brand new day  
Two lovers playing scenes from  
some romantic play  
September morning still can make  
me feel that way.

Look at what you've done  
Why you've become a grown-up girl  
I still can hear you crying in the  
corner of your room  
And look how far we've come  
So far from where we used to be  
But not so far that we've forgotten  
how it was before  
September morn  
Do you remember how we danced  
that night away  
Two lovers playing scenes from  
some romantic play  
September morning still can make  
me feel that way.

September morn  
We danced until the night became a  
brand new day  
Two lovers playing scenes from  
some romantic play  
September morning still can make  
me feel that way  
September morn  
We danced until the night became a  
brand new day  
Two lovers playing scenes from  
some romantic play  
September morning still can make  
me feel that way  
September morning still can make  
me feel that way.

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Now Through MEGATETICS

# YOU CAN LOSE 30, 40, EVEN 50 POUNDS IN LESS THAN A MONTH

(25 pounds or more the first week)—by absorbing less of the food you eat!\*

—says Ronald R. Romano, D.C.

Dear Reader:

Never before has it been possible to lose so many pounds, so quickly, and so easily as with a revolutionary new weight-loss program set forth in a new book by Dr. Ronald R. Romano.

The program is called the Megatetic Weight Reduction Program. It's based on scientific findings on *caloric absorption*—the way your body absorbs the food it consumes.

## The Reason Why Overweight People Are Often The HEALTHIEST People—A Fact Overlooked By Just About Every Diet Until Now

Just about every other diet until now has disregarded the fact that overweight people tend to absorb more of the nutrients and calories from their food than do slender people, says Dr. Romano.

Indeed, in today's society, the fittest (healthiest) individuals are overweight. They digest foods with greater efficiency, whereas many slender people are slender simply because they digest and absorb foods poorly.

Recognizing this simple, scientific fact, Dr. Romano realized that if there were some way by which to make overweight people *less efficient* in digesting and absorbing the calories they consume, this would be a real breakthrough in weight loss. At last, there would be a method by which a person could lose weight quickly and easily, and without the bothersome exercising which normally undermines other diets and causes an inevitable return to obesity.

Thus it developed that Dr. Ronald R. Romano, Director of the Cedars Institute and Polyclinic in Florida, began a search to formulate a weight loss program that would not only take advantage of the decreased-absorption principle, but would overcome these other problems as well.

After intensive research, Dr. Romano discovered that there was a commonplace product which, when used as part of his Megatetic Weight Reduction Program, will dramatically reduce the number of calories absorbed from every meal you eat.

## Now—The Commonplace Product That Keeps You From Absorbing Calories

These tablets are so safe, they're available without prescription in any drugstore. They are so commonplace, they are available under seven familiar brand names. In fact, you may even have some in your medicine cabinet or purse this very moment.

These commonplace tablets which, until now, weren't used for dieting at all—work in two ways to reduce the calories you absorb.

First, they reduce stomach acidity and inactivate the prime digestive enzyme. Second, by neutralizing gastric contents, the stomach is caused to empty sooner than usual. This gives the body less time to act on the food, and thereby reduces the calories you absorb.

By doing this, says Dr. Romano, "These tablets, which are to be used only on a temporary basis, will help you lose pounds and maintain your lowered weight more easily than you believed possible."

## You Will Achieve Slenderness In 30-Days

These tablets became the center of Dr. Romano's dramatic weight loss program, which he termed *Megatetics*. In the Program, he combined the tablets with several other effortless principles which enable you to take in less food, absorb fewer calories—and burn up more of these calories.

"Truly," says Dr. Romano, "you will lose weight and inches faster than you ever dreamed possible."

The result of this "triple powered" Program of (1) consuming

less, (2) absorbing less, and (3) burning up more, was a 30-Day Weight Loss Program of such remarkable power, Dr. Romano says...

"It seems incongruous to expect a rapid reversal, and almost immediate slenderness. Yet, this is exactly what the Megatetic Program is capable of...30, 40, even 50 pounds in less than a month—25 pounds or more the very first week."

"If, for some reason, you are more than 50 pounds overweight—don't worry. Megatetics will produce a 50-pound weight loss each and every month until you achieve your proper weight."

"You will find Megatetics faster than any other diet or exercise program you've encountered. If somehow you are only 10 pounds above your desirable weight, then Megatetics will have your weight where it belongs in only seven days."

"Incredible? Yes! But true nonetheless. Not only will all those excess pounds melt away, but so will the inches. During the 30-Day Program you may have to buy at least one new wardrobe, and probably two. The fat will disappear so quickly that after one week, your present clothing will hang on you like so much burlap."

"But let's face it—the rapid and enormous reduction in weight and size is only *part* of the benefits of Megatetics. More importantly, you will be able to maintain your new slenderness for life with only minimal effort."

## READ THESE THRILLING CASE HISTORIES

**LURLENE McC.** had been grossly overweight ever since the birth of her first child, some 14 years before. She was 38 years old. Her weight was 168 pounds. She had always been successful in losing weight on several previous occasions, but always gained the weight back. During her 30-Day Megatetics Program, Lurlene lost 43 pounds. Today, more than 18 months later, Lurlene is still maintaining her desirable weight. She says, "I don't think I'll ever be fat again."

**LOUISE G.** was a middle-aged housewife. She had been on numerous diets. She had even tried shots and pills, but nothing seemed to have any permanent effect. During her 30-Day Megatetics Program, Louise lost 37 pounds. Since she was extremely overweight, a second month on the Program was called for, during which she lost an additional 35 pounds—a total of 72 pounds in just two months.

She says, "The speed with which I lost weight! I never would have believed I could lose so fast. Over the years, I've tried to diet many times, but always gave up after a short period. If I had to pick the one thing that helped me be successful, I would say it was this: The speed with which the pounds came off. Each day brought me another step closer to where I wanted to be."

**BARBARA R.** was 28 years old and 187 pounds. She had been overweight as long as she could remember. She had tried many different diets and exercises. During her 30-Day Megatetics Program, Barbara lost 43 pounds. During the Program, she gained so much new energy, she painted and redecorated her apartment all by herself. Her new figure, matched with some attractive new clothes, produced a remarkably beautiful young woman.

**JANET T.** was 25 years old, 5'4½" and 154 pounds. When she began her 30-Day Megatetics Program, she was single and worked in the back office of one of the larger law firms. Through the Program, in less than a month, she achieved her weight loss goal. She began to take an interest in clothes and cosmetics. In a few months, the change in Janet's appearance was so great as to be unbelievable. Recently, she wrote a letter to Dr. Romano:

"After losing all that weight, I began to feel good about myself. I wanted to meet people and go out on dates. I began to date one of the junior partners and last month he proposed to me. We're going to be married next month and I want to invite you to the wedding. Without you and your diet program, I'd probably still be working in that back room."

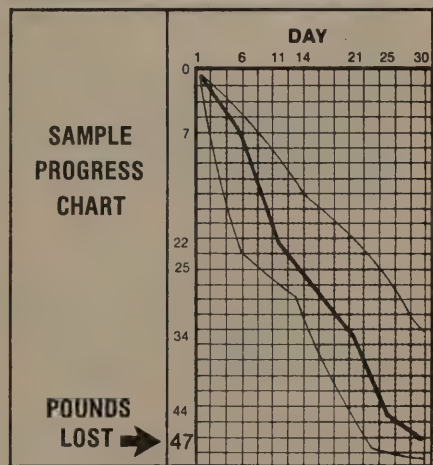
Dr. Romano's new book, which completely describes his remarkably effective weight loss plan, is called: "DR. ROMANO'S MEGATETICS WEIGHT REDUCTION GUIDE"...and it explains, in simple, step-by-step instructions, exactly how to use the principles of reduced absorption to dramatically reduce your weight *without* the use of routine, strenuous exercises.

## TRY IT FOR 30 FULL DAYS AT OUR RISK!

To prove to you how effective this Program really is, you are invited to read this book for 30 full days. See for yourself, without risk or obligation, what Megatetics can do for you!

After 30 days, if you're not totally convinced that this book will deliver everything that it promises, send the book back for a full refund and owe nothing. It's as simple as that!

You have absolutely nothing to lose—except all that weight you've wanted to lose for so long. So mail the No-Risk Coupon today, and start shedding those pounds tomorrow!



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## ABOUT THE AUTHOR

**DR. RONALD R. ROMANO** is currently Director of the Cedars Institute and Polyclinic, Florida. He has gained national recognition over the years and was awarded the National Science Award of the American Chiropractic Association in 1965. He received his Doctorate in Chiropractic at CINY, New York. Dr. Romano has recently received a U.S. Patent for the invention of the Indirect Cumulative Calorimeter (for the determination of the human caloric consumption/utilization ratios).

\*The complete Megatetic Program includes other weight reduction measures, but reduction of absorption is the principal unique contribution of Dr. Romano to the solution of this age-old problem.

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## HOLDIN' ON FOR DEAR LOVE

(As recorded by Lobo)

J. SLATE  
S. PIPPIN  
L. HENLEY

It's been a lover's question  
Ever since time began  
How to keep good romance from  
slippin' through your hands  
It ain't no trick to keep it  
To hold on to what you've got  
The secret to the secret is to love  
and never stop.

You gotta keep holdin' on, holdin' on  
Holdin' on for dear love

Ya better try holdin' on, holdin' on  
Holdin' on for dear love  
Ya gotta keep holdin' on, holdin' on  
Holdin' on for dear love  
Holdin' on, holdin' on.

Don't you sometimes wonder  
How a good thing can go bad  
But lovers crumble under  
When they don't love the love they  
have  
To break a heart is tragic  
And oh that's why I sing  
'Cause when you lose that magic  
You lose everything.  
(Repeat chorus)

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## DON'T MAKE ME OVER

(As recorded by Jennifer Warnes)

HAL DAVID  
BURT BACHARACH

Don't make me over  
Now that I can't make it without you  
Don't make me over  
I wouldn't change one thing about  
you.

Don't pick on the things I say, the  
things I do  
Just love me with all my faults  
The way that I love you  
I'm beggin' you  
Don't make me over  
Don't make me over  
Now that you've got me at your  
command  
Accept me for what I am  
Accept me for the things that I do.

Don't make me over  
Now that I'd do anything for you  
Don't make me over  
Now that you know how I adore you.

Just take me inside your arms  
And hold me tight and always be by  
my side  
If I am wrong or right  
I'm beggin' you  
Don't make me over  
Don't make me over  
Now that you've got me at your  
command  
Accept me for what I am  
Accept me for the things that I do.

Just take me inside your arms  
And hold me tight  
And always be by my side  
If I am wrong or right  
I'm beggin' you  
Don't make me over  
Don't make me over  
Now that you've got me at your  
command  
Accept me for what I am  
Accept me for the things that I do.

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## I WANNA BE YOUR LOVER

(As recorded by Prince)

PRINCE

I ain't got no money  
I ain't like those other guys you hang  
around  
It's kind of funny  
But they always seem to let you  
down  
I get discouraged  
'Cause I never see you any more  
I need your love baby  
That all I'm livin' for  
I didn't wanna pressure you baby  
But all I ever wanted to do.

I wanna be your lover  
I wanna be the only one that makes  
you come runnin'  
I wanna be your lover  
I wanna turn you on, turn you out  
All nite long make you shout oh  
lover  
I wanna be the only one you come  
for  
I wanna be your lover.

I wanna be your brother  
I wanna be your mother and your  
sister too  
There ain't no other that'll do  
The things that I'll do to you  
But I get discouraged  
'Cause you treat me just like a child  
And they say I'm so shy  
But with you I'd just go wild  
I didn't want to pressure you baby  
But all I ever wanted to do.  
(Repeat chorus)

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## LOOKS LIKE LOVE AGAIN

(As recorded by Dann Rogers)

DANA MERINO

Some say love is a losin' game  
Waitin' to steal you away  
It's a heart-breakin', earth-shakin'  
devil's child  
It's the hardest of times in a day  
I learned my lesson very well  
Love's a slice of heaven and a little  
hell.

Oh looks like love again  
Well I'm sure yes I am  
It's love that I'm in  
My head is reelin'  
My heart is feelin'  
It looks like love again.

Starry nights and a risin' moon  
Lovers are waiting in line  
Softly saying while the music's  
playin'

I'll be yours and you'll be mine  
I learned my lesson very well  
You may lose your heart  
You can never tell.

I hear her calling  
It's finally dawnin'  
I know that I'm falling in love and I'm  
sure  
The joy it's bringin' she's got me to  
singin'  
It's only fools who pretend  
When it looks like love again.

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## NEW WAVE

(continued from page 4)

their hopes and dreams center on making space to stand-up in, they cannot concern themselves with symbolic rebellion or what might be. They have no choice but to trust people over thirty.

Modern rock music reflects these times. It is dance music, rhythmic escape for those out for a good time. With lyrics that confront why escape is necessary. Suddenly being able to dance to it is rock's most important value.

As always, there are business interests behind this new rock music. But because the music is new and the audience is fresh, the traditional record companies have had little to do with selling its plastic hits. Instead, small record companies, such as 2-Tone for which The Specials have had four hits and for which The Selecter record, have become the new success story. 2-Tone is owned by the bands themselves. 2-Tone part-owner and Specials' bass player Horace Panter describes the music as "the starting point for a new British dance music".

What American fans will think of this new music is beyond the bands who play it. When a reporter from the *Manchester Guardian* asked The Specials what Americans will think of their music, they said, "They'll probably think it's rock 'n' roll played wrongly." □

©Shella Rock

## The Specials



## ROCK ACTION



### CAPTION

There was a time when they might have been considered the King and Queen of Camp, but no more. Now Sylvester is a disco star and Bette Midler has made it to the silver screen. Syl and Ms. M chatted backstage in San Francisco (Sylvester's home town) after a show he did there, which included Bette joining him for a sultry duo on Bob Seger's "The Fire Down Below".



## THE SPECIALS



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## Between The Buttons

"England is unique in that it has to have a new trend every few months — every week even. It's London-based, and what's fashionable this week musically has its own fashion clothes-wise as well. Specials, Madness, black & white — everyone wears two-tone black and white. Mod was before that. Americans aren't into that fashion thing." □

— Johnny Fingers of the Boomtown Rats

# EUROBEAT...EUROBEAT...EUROBEAT...



## POLICE REPORT

(continued from page 8)

whatever — we've got a pop audience. An archetype we've drawn a lot is the Beatles in that they appealed across the board to almost everyone. They appealed to teenyboppers, intellectuals, to rock music fans. We'd like to do that because our music is accessible enough to be appreciated and liked by large sections of the community. Our audiences are very, very mixed, very catholic. When we first came to America we were sort of branded as a punk group and that was just an easy sort of category to put us into, but it's not strictly true. The more our music gets played on the radio, the more people realize that they do like us, even though they're not wearing safety pins on their noses."□

## GILBERT, SULLIVAN & McCARTNEY

Paul McCartney is a good deal more to the British than an ex-Beatle who helped London swing during the mini-skirted Sixties. His continued success as a singer, songwriter, and man of the people is out of proportion to the current notoriety of John, George, and Ringo. He is capable of making headlines as he did one week when he launched his first British tour in four years with an evening at Liverpool's Royal Court Theater for six hundred pupils from his old school.

McCartney told a reporter from the London *Evening Standard* that at thirty-seven he hasn't slowed down, although there were times when he thought of giving it up. But he continues to write songs, record, and tour as he explains "The motivation is simply that I enjoy it."□



"The motivation is simply that I enjoy it."

# CLASH & BOOMTOWN RATS ASSAULT THE 80's



The Clash onstage

Are the Boomtown Rats and The Clash the super-groups of the coming decade? They might well laugh at being compared with Queen, Led Zep, and other 70's superstars; then again they might not laugh at all. The comparison may not be musically apt, but right now as we enter the 1980's, The Clash and Boomtown Rats seem the likeliest candidates for bands that will eventually fill stadiums with their overdrive rock sounds.

In a way, both of these bands are a synthesis of 70's super-bands roots and neo-80's attitudes. The Clash stormed out of the punk movement, fulfilling the high energy commitments of the misguided Sex Pistols. In one way, they are pre-new wave in their forcefulness; most new wave and modern bands aren't as driven by straight-ahead rock and roll as The Clash. Yet The Clash are unquestionably modern

in their lifestyle and thinking. The combination makes them unique among the current super-band contenders.

The Boomtown Rats have already scored considerable success selling records in England and getting much notice in the U.S. They're more of a pop idol band than The Clash, but they too are from that dividing area between hard driving rock band and new wave conglomeration.

Boomtown Rats lead singer and image, Bob Geldof, explains their stance. "For me, it is a complete catharsis, and for the audience it should be the same," he says of his onstage dynamics. "That's what rock 'n' roll is all about to me. We play what we want and we are going to be around long after what's currently fashionable has disappeared."□

# BEAT...EUROBEAT...EUROBEAT...





Adrian Booi

"For me, it is a complete catharsis..."



A backlash look at The Clash



Bob Gruen

The Boomtown Rats, left-to-right: Simon Crowe, Johnny Fingers, Bob Geldof, Pete Briquette, Gerry Cott, and Garry Roberts.

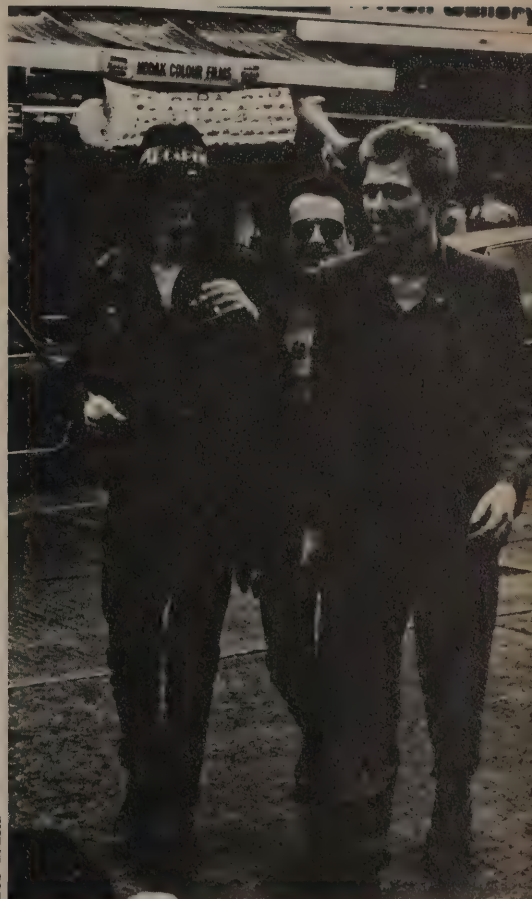
## RADIO, RADIO

"There's much more radio in America. British radio — there's only one station, really, that's the state owned radio which has a stranglehold over most everything. I think there's less programming. I find that American radio is sort of monogamous — all the stations more or less sound the same. They all play the same records, and they follow each other. It's quite rare to hear a radio station that stands out, and when you do they're not very good. I like WPIX in New York. I think that's a station that stands out."

— Sting of The Police

"We've only just been getting the local radio in Britain in the last few years. In Britain it's very hard really cause we've got one national radio station which is really like an AM station, top forty all day long. So until this whole local, FM thing, they had a total monopoly, but now we've got the FM radio thing." □

— Ian Gomm



Bob Gruen

The Clash stormed out of the punk movement...

# EUROBEAT...EUROBEAT...EUROBEAT...



## LONDON IN CONCERT

(continued from page 12)

government closes the bars and sends them home to bed. Not that the British and Europeans don't watch tv, but they do live without it.

Going out in mass numbers makes the club and concert scene in London almost twice as active as even New York. There's more to do, more choices of bands and clubs, than elsewhere because there's more people out and about.

Typical of the London club and concert scene are the following sites:

*Dingwalls* (Camden Lock, Chalk Farm Road, NW1) where you can run into the latest bands plus as their ads put it 'rhythm and booze'.

*The Marquee* (90 Wardour Street, W1) is a landmark in Soho, continually keeping in the beat with the times, plus remembering talent past performers.

*The Nashville Room* (Corner Cromwell Road and North End Row, W14) isn't as country and western as it sounds, with appearances by the likes of XTC, The Sex Beatles, The Flys, Holly & The Italians, and The Tourists.

*Music Machine* (Camden High Street opposite the Mornington Crescent tube station) offers heavy metal nights, reggae

dance party nights, rock-a-billy party nights, plus all the latest sounds from The Tribesman, Iron Maiden, and Sore Throat.

*The Venue* (100 Victoria Street, SW1) is a recent addition to the scene, presenting established acts as well as up and comers.

*Rockgarden* (Corner of King Street and James Street in old Covent Garden) is on target with bands that are worth seeing.

Other places around town featuring the latest music include in Acton, King's Head; in Camden, The Southampton Arms; in Clapham, The Two Brewers; in Holborn, The Princess Louise; in Putney, The Half Moon, The Star & Garter, The White Lion. □

## PARIS: THE PALACE

A half-sized bottle of Heineken costs five bucks at The Palace, but then Paris has always been an expensive town, although these days everybody seems to be walking around in last year's clothes and lucky to have them at that. The kids aren't as collectively modern as in London, but they're clean and neat even in their black leather jackets. A few still have longish hair. Most are of the 1980's: short hair and overcoats. Tonight at the Palace (usually a disco), they'll see a local band and The B-52's. And at midnight everybody is supposed to appear for the second show dressed like the B-52's. Ou-la-la!

The Palace is a beautiful old theater, better it is used for rock music than torn down, because if it survives perhaps one day it will again be used for theater. The Parisian kids wander about, watch the band, think about it. But to them, in their finest hour, rock is still an import. Not just the English lyrics, but the beat.

In Les Halles, the SoHo of Paris, the shops are empty. Look in the windows and see more employees than customers. There is no coherent fashion — unless you like everything in hot purple. Our favorite new wave record and t-shirt store has a line of shoes in the window. Nobody seems to know if something is over, just happening, or bound of happen soon.

Paris is a weird rock and roll town. I've been shoved by police outside an Alice Cooper concert, tear gassed by a rival promoter at a Ramones concert. Met the Talking Heads wandering through the streets looking for the Pompadour museum. And always felt like its an Alphaville soap opera.

At the Palace the Parisian band that opens for the B-52's isn't bad, or good either. There's a young saxophone player in the back, occasionally sputtering to life among the guitars and drums. If he could only get the swing beat together the band would be something worth hearing. But every time he raises the sax to his mouth to jump on the beat he misses, then stops and tries again. □



Malcolm McLaren's Sex shop where it all began...

## BRITISH BEAT 80:

### NAME THAT SOUND

In the 60's it was The Beatles and The Rolling Stones; in the 70's it was Queen and The Electric Light Orchestra. In the 80's bands continue to name themselves in a fashion peculiar to rock and roll. In the 50's Cliff Richard and The Shadows sounded tough; in the 60's the Jimi Hendrix Experience sounded wise; in the 70's, The Sex Pistols sounded dangerous. In the 80's the nom du rock is as free association as ever. Perhaps more so as this list of 80's bands suggest.

The Flys  
The Tourists  
The Sex Beatles  
Holly & The Italians  
The Body Snatchers  
Sore Throat  
The Gang Of Four  
Sox  
Blood Donor  
The Q-Tips  
Missing Persons  
Fatal Microbes  
Attempted Moustache  
Freddy's Feetwarmers  
The Martian Schoolgirls  
Some Chicken

# BEAT...EUROBEAT...EUROBEAT...



## BRITISH BEAT

(continued from page 13)

BBC crazy broadcasting from ships off the English coast-line, and things got pleasantly out of hand as groups like the Bonzo Dog Band were formed. By '65 The Who were singing the anthem of the new rock, 'My Generation'.

As The Beatles released their psychedelic 'Sgt. Pepper's Lonely Hearts Club Band' in 1967, times began to change. Beat groups gave way to 'underground' rock and while the San Francisco influence of bands like Jefferson Airplane, Big Brother, and The Grateful Dead was felt, Britain contributed heavies like Cream, Traffic, and The Jimi Hendrix experience '67 also saw the Yardbirds guitar smashing in the movie 'Blow Up', while Paul Jones over/understated it all in the film 'Privilege'.

The late 60's saw the expansion of 'valid' rock in many cultural directions both in England and the U.S. Where the U.S. had its Woodstock, England had its Isle of Wight Festival. The Who released 'Tommy'. The Beatles got more complex, and then broke up. By 1970 it was all over, although many of the stars of the 60's carried on in one form or another: Jimmy Page in Led Zeppelin, Eric Clapton in Blind Faith, John Lennon in the Plastic Ono Band and no, Paul McCartney is not dead.

There were three distinct musical trends in the early 70's in England. First there was the reassertion of pop groups on the scene like Sweet, Gary Glitter, Slade, T-Rex with Marc Bolan, and Mud. These bands, along with the later Bay City Rollers gave the twelve year olds something to dream about. Then there were the super-groups, many with 1960's roots: Queen, ELO, Mott The Hoople, Jethro Tull,

and the like. And perhaps most important for that period were a number of solo superstars who'd finally managed to connect in the 70's after various tries in the 60's: David Bowie, Elton John, Cat Stevens, Rod Stewart. But for all this the excitement was missing, everyone was looking for the next Elvis or the next Beatles, but no one found them, it just wouldn't happen that way again.

In 1975 and 76 punk rock became the fashion, a new generation of kids started to make their own music. At first it was as raw and violent as anything the Who and the Stones had offered ten years earlier, perhaps more so. But eventually the edges got shaved off and a new rock music came into being led by the likes of Elvis Costello and The Clash. Young British musicians were taking chances again, something they hadn't done for ten years, and the result was a new music from new groups for a new audience. Where that will lead remains to be seen. □

## ROCK EFFECTS

"...Elvis Presley achieved great political change without even thinking about it. He changed the face of teen America, he established the fact that the younger generation had different taste from the older generation and that they had a — if you like, in capitalistic terms — a consumer block all to themselves and deserved to be treated separately. ...So he did make a lot of change but he didn't go out and say, 'I'm going to change the world'..." □

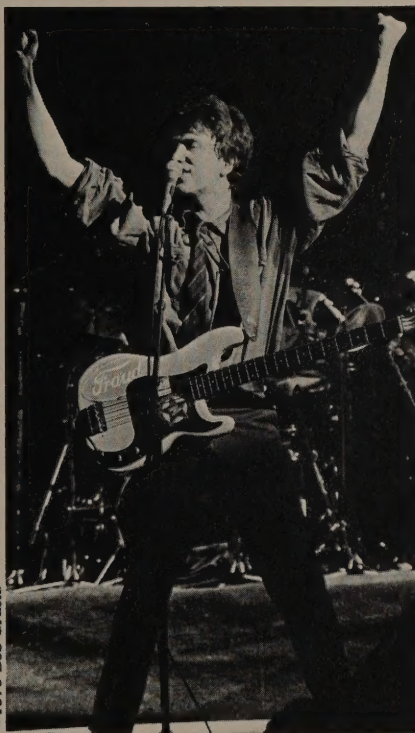
— Tom Robinson



The Yardbirds with Jeff Beck



The Who at Shepherd's Bush Bingo Hall, 1964



Tom Robinson

## HIDDEN MEANING

"I got into singing because I realized that I had something to say. And when it comes to singing my own songs I can do it better than anyone else can do it for me." □

— Joe Jackson



Bruce Weber

David Bowie

## OFF THE RECORD

"When I was in America, I think I used to prepare most things before I went in the studio, but now I'm completely at ease with the idea of going in with absolutely nothing. It's still a terrifying prospect though, wondering what's going to come out of it." □

— David Bowie



The Rolling Stones had their first hit with "Not Fade Away" in 1964.

# EUROBEAT...EUROBEAT...EURO



## THE FORGOTTEN BAND

(continued from page 28)

Californian Bob Welch joined the band, which continued with this line-up until 1975 when Danny Kirwan left the band. Then things went astray, at one point there was even a bogus Fleetwood Mac out on tour. It wasn't until 1975 that things were sorted out.

Fleetwood Mac became more of an American than a British band in 1975 when Mick Fleetwood discovered two young California musicians, Lindsey Buckingham and Stevie Nicks. The result

was a new beginning for the band called Fleetwood Mac.

With the new line-up, the band debuted to enthusiastic audiences. "We could tell by the first concert we ever did that it was going to be good," remembers Christine McVie. "That first show went down a complete storm; there was something about the combination of people on the stage that was very special."

As Stevie Nicks observed, "I think that basically the audiences really like us as people, I think they have a good feeling towards us in a very human way."

Twelve years after their beginnings in the British scene, Fleetwood Mac have

their star on Hollywood Boulevard and their homes in Southern Cal. How many of their fans know how it all began? Mick Fleetwood remembers, and sums up today's Fleetwood Mac against the band he, McVie and Green started six thousand miles away in another time and place. "Right now, there are three definite front-line people," he observes, "We've come back to how the band was at the beginning with Peter, Danny, and Jeremy. They were all very different in actual fact, and people could enjoy different aspects within the band. Now, with Stevie, Lindsey, and Christine, we've come full circle." □



They've come full circle...



Stevie Nicks caught in the act

# BEAT...EUROBEAT...EUROBEAT...



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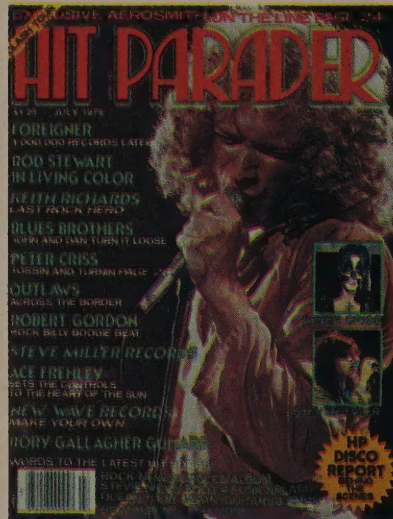
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